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ABSTRACT

Intended to inform United Nations member states about the application of electronic recording and replaying devices in the nonformal education domain, this bibliographic study surveys the literature on video. Since the study is meant to be of particular use to decision makers in developing countries, video projects in North America and Western Europe, which account for the majority of all world use, are surveyed only briefly. Information is included about what the decision makers need to know about certain technical aspects of video, as well as about factors affecting decision to use video, and social effects of the use of the medium. The bulk of the study, however, is devoted to bibliographic citations which focus on video applications in Africa, the Arab States, Asia, Latin America and the Caribbean, North America, and Europe. (Author/LLS)

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VIDEO IN NON-FORMAL EDUCATION

A Bibliographical Study

by Peter M. LEWIS

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Foreword

This bibliographical study or survey is intended to inform Member States about the applications of electronic recording and replaying devices in the non-formal education domain.

The author, himself an experienced video practitioner, scrutinized the accessible documentation, and endeavoured to complete it by contacting various sources - persons and institutions - in the different regions of the world. Thanks are extended to those who have generously given of their time and have supplied the requested data.

However, there are still information gaps to be filled, but it was considered opportune to circulate the survey in its present form in order to avoid growing obsolescence.

It is hoped that this document will serve its original descriptive and stimulative purpose, as well as motivate complementary contributions and comments, which should be sent to :

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INTRODUCTION

A bibliographical study surveying the literature on video may seem at first sight, open to several objections.

First, it may appear to elevate a medium to a position of priority, whereas an analysis of the problem and the formulation of objectives, in a plan which attempts a solution, is the indispensable prior condition for a choice of appropriate media to be made. This argument will be developed later. Here the objection must be over-ruled by asserting a bibliographical validity: assuming an interest in video, a survey of usage may be helpful to potential users.

A second objection or difficulty has become apparent in the course of gathering material for this study. In a new and swiftly changing medium, printed descriptions tend to lag behind application. As the present writer, a former video practitioner, has cause to know, it is often by face-to-face meetings, word of mouth and viewing of tapes that experience is communicated. Much is done which is not written down, much that is written is not the definitive evaluation on which planners like to base a decision. A study whose frame of reference must ignore what is not described in print, inevitably conveys less than the full picture.

A third difficulty arises from the swift economic change which has come over the industrialised world since the beginning of a decade which saw the first widespread use of video. Sharp increases in the cost of energy and raw materials, coinciding with the end of a decade or more of expansion, have combined to bring high rates of inflation and unemployment, whose effects in the form of a reduction in overseas spending and aid have been felt in Third World countries as well. The enthusiastic advocacy of video at the beginning of the decade was rooted in a confidence in economic expansion which it is less easy to share nowadays and which renders obsolete some of the contexts and perspectives of studies up to as late a date as 1973 or 1974.

An added complication is that, whereas most planners and politicians have come to terms with the altered economic situation, accepting the need for appropriate technology and a sharpened awareness of the possible harmful social effects of technology, the dynamic of the electronics industry conveys no such doubts. Judging by recent world sales fairs, video manufacturers are bent on making a continuous succession of new tools before even new uses have been analysed or 'needs' established.

In bibliographical terms the moral is: beware of the built-in assumptions or pre-1973 studies. As for the more recent products of the electronics industry, they are a perfect illustration of Raymond Williams's claim that the means of communications precede their content. (1) At any rate, one should not neglect to ask of each new system that appears on the market, "Who is saying what to whom and with what purpose?"

This study is intended to be of particular use to decision-makers in developing countries. Consequently, video projects in North America and Western Europe, which account for by far the majority of all world use, are surveyed only briefly. Much of this experience, already documented, is of marginal relevance to Third World countries, so sources of further information are given instead. The lack of information about video use in some regions is unfortunate and it is to be hoped that circulation of the report will encourage the reporting of some new examples.

(1) Raymond Williams: Television: Technology & Cultural Form, Fontana, 1974

I. DEFINITIONS

1. It is necessary for the purpose of this study to begin with some definitions and to locate the present study in the spectrum of formal, non-formal and informal education, making at this stage the qualification that there are inevitable overlaps between the areas described. (The definitions adopted here lay no claim on terminological fidelity).
2. Informal education is taken to refer to those unstructured influences of the environment which impart skills and knowledge, values, attitudes and expectations to a person. Major contributors in this process are the members of the family, peers, neighbours and co-workers. Unconsciously absorbed but no less strong are the societal structures of family, land and property ownership, work opportunities and the whole fabric of commerce and industry, whether capitalistic or state-owned. The 'hidden curriculum' of formal education itself is a powerful informal educator, leading its students to accept "the authority of an agency to define and measure their level of knowledge". (1). In many countries the environment also includes the mass media of books, bought or borrowed from libraries, newspapers and broadcast radio and television.
3. Formal education is taken to refer to the chronologically graded educational system, running from primary school to university-level institutions, and in most countries including institutions for full and part-time technical and professional training and non-vocational studies. This last area is the subject of significant redefinition in the Western world where formal systems are being adapted or newly created to provide post-secondary education, variously called 'continuing education', 'éducation permanente' etc.. These verge on non-formal areas and go beyond what has traditionally been the scope of formal adult education.(2) Television in both broadcast and closed-circuit form has played a part in traditional formal systems as well as in 'open learning' systems, many of which have followed the model of the Open University in the U.K. (3)
4. In much of the world formal educational programmes reach only a limited proportion of the population or make limited impact owing to the brief period of schooling provided. It is in these areas of the world that non-formal education has greatest significance, being an attempt to reach "people who, through complexes of circumstances, are not primary clients of traditional, formal education" (4) - a majority of the population in most developing countries.

Provision of non-formal education is by a variety of agencies, public and private, national and international.

It is no more possible to define the style and methodology of non-formal education than of formal; the words 'formal' and 'non-formal' refer to the structures of provision rather than the methods of teaching and learning. A nation-wide campaign to convey government policy and enforce required behaviour could qualify for the description as much as an approach which sought, working from local bases, to help people liberate themselves from traditional patterns of living and behaviour and achieve the self-confidence to make a contribution to a solution in which 'theory' and 'expertise' also play a part.

That said, most uses of video described in this study are closely linked with the second alternative. Those who believe in such an approach should note the warning in Chapter 3 that the medium of video is not inevitably linked with a locally-based, participatory style of learning.

5. A list of some of the areas of application of video will help to define what is here meant by non-formal education:

- agricultural development (Bangladesh, Gambia, India, Sri Lanka, Tunisia, Upper Volta)
- child care (Egypt, Gambia)
- co-operatives (Chile, Upper Volta)
- family planning/health (Bangladesh, Colombia, Egypt, Gambia, Iran, Jamaica, Philippines, Thailand)
- literacy (Egypt)
- formative research (India)
- training (India, of agricultural extension workers; Thailand, midwives)
- urban development (Pakistan)

6. Video is a term applicable in descriptions of all types of television technology, but refers here, following common usage, to small-gauge portable television units ('portapak's') and associated equipment. A description in lay terms is given in Chapter II. Here it is sufficient to note that although portable equipment is found associated with closed-circuit television (CCTV) in educational institutions and is increasingly being used by broadcasting organizations for 'electronic' news gathering (ENG), these uses are not the prime concern of this study. The concern here is the use of video for local production (and replay) of AV material by non-broadcasting organisations, groups or individuals. The television concerned is 'non-institutional' (in relation to broadcasting) and its operation is often by non-professionals (again, in relation to broadcasting). Diffusion of the AV material produced may involve cable networks, broadcast and even satellite systems; the presence, propinquity or imminent introduction of these 'big media' systems is a factor to be taken into account when considering the use of video. But the focus and starting point of the study is portable video itself, the audio-visual material produced and the social process involved in the production and replay of the material.

7. Finally, it is necessary to attempt a definition of the phrase 'community media', among which video is often classed. Although sociologists view with disapproval the loose application of the word 'community' by media professionals, it has proved a convenient way to make a broad distinction between mass media as traditionally organized and staffed (i.e. by professionals) and media in which a marked degree of use, participation and/or control is by non-professional (in relation to broadcasting) members of a community. 'Community' in this sense might be a nation-wide community of interest, or a geographical locality.

Berrigan (5) notes that features of community media include "programming based on needs and interests of the community...the involvement of non-professionals....and an active relationship between the communicators and the receivers". The BBC for one would claim that none of these features are absent from its service, and indeed Berrigan allows that 'community media principles' can be applied at mass and local levels. But her criteria conform to general usage and are a measure of the failure of broadcasting to satisfy at least some of its clients that it is adequately fulfilling its public service role.

References

- (1) Ivan Illich, 'Tools for Conviviality' Calder & Boyars, London, 1973, p. 19
- (2) Open University, 'Committee on Continuing Education: Interim Report, Jan. 1976
- (3) Norman MacKenzie et al: Open Learning: Systems and problems in post-secondary education, The Unesco Press, 1975
- (4) 'An Operational Approach to the Definition of Non-Formal Education' in Michigan State University, 'Non-Formal Discussion Papers No. 2:
Non-Formal Education: the Definitional Problem', East Lansing, 1974
- (5) Frances Berrigan, 'Community Media and Development' Middlesex Polytechnic, 1975, p.12

II. WHAT THE DECISION-MAKER NEEDS TO KNOW ABOUT VIDEO

1. This is a chapter which contains some technical references, but it is not simply for technicians and engineers. Uses of video - by which in this study is meant the portable TV unit ('portapak') and associated equipment - is more like cookery or riding a bicycle: one of those activities where engineering design, operation and application come together so closely that there is no room for distinctions between technicians and users, as there has to be in the more complex business of broadcasting.

2. In order to understand the discussions in subsequent chapters it is sufficient to know: that the video-tape recorder (VTR) is powered by electricity (mains or rechargeable batteries) and works very like an audio-taperecorder, using, like the latter, reel to reel systems or cassettes of magnetic tape. (Where cassettes are used, the usual term is 'video cassette recorder' (VCR). For simplicity, VTR will be used here for both types).

The small camera connected to the VTR has a viewfinder which allows you to see a picture when the VTR is switched on and before the tape revolves. You can therefore wait until you are satisfied with the picture, adjusting it by simple controls whose effect you can see in the viewfinder. Then, by pressing a trigger, you start taking pictures which are transferred to the videotape. Stop, rewind and play, and on the viewfinder's small screen you see the pictures you have just taken. If the VTR is connected to a TV receiver or monitor, those around you can see and comment on the pictures. You can wipe ('erase') what you have shot ('recorded') by rerecording fresh pictures. Probably by now it is someone else's turn to use the camera and yours to see yourself on the screen. This is the beginning of the educative process.

3. Some excellent manuals or handbooks on video, written in clear, simple language are available, and none are 'simply' technical in the sense that all contain quite fundamental points about the social context of the use of video, its dangers and the situations where it is inappropriate. They are more than manufacturers' operating instructions. Thus non-technical administrators should not look at a handbook of this sort. (cf Appendix I for list of VRT handbooks).

4. Better still, the best way to learn about the portapak's capabilities is to try it for yourself. Arrange for someone who already knows how to use it to demonstrate it and let you wield the camera. There is no one so important, so busy, so frightened of technical matters or on the other hand so experienced in professional media who cannot benefit from - and enjoy - this experience. It explains better than a thousand words in the best written manual what control of the medium, at this basic level, feels like. Knowing that may be important for a decision-maker, even one who already controls the broadcasting system, if he or she is considering letting citizens use it as a communication tool in a development project.

5. Finally some explanation is needed of the technicalities underlying the stages which follow shooting a videotape - those of editing, transfer and diffusion, and the concept of compatibility. (Unfortunately, unlike audio systems where 1/4" tape and cassettes are universally interchangeable, no such uniformity exists in the field of broadcasting and video).

Being an electronic system, video differs fundamentally from film. When a film is edited it is physically cut and can be spliced together. The original negative - the 'master' - is preserved so that virtually any number of copies (prints) can be duplicated from it, each having the quality of the original 'master neg'.

Editing of videotape on the other hand is done by transferring the signal from one tape to another electronically. Each transfer involves a loss of quality: original pictures transferred to a second tape are said to be 'second generation'. Third or fourth generation tapes begin to be noticeably inferior compared to the original. Since you cannot edit small-gauge tape by cutting it, transfers are unavoidable.

A further reason for tape transfer is to do with the gauge (width) of the tape. A machine using 1" tape cannot play 1/2" tape. Usually transfer is upwards since higher gauge machines generally give a more stable picture; that is one of the reasons why broadcasters who use 2" tape may insist on transfer to that gauge for transmission.

However, there is really no justification for that instance now that timebase correctors (TBCs) exist, which can process the pictures shot on small-gauge equipment to a standard which is acceptable in traditional broadcast terms.

Other reasons for transfer may arise in exchanges with countries using a different manufacture, even when the gauge is identical; and sometimes, in the early versions of a new model, incompatibility has been found between models of the same manufacture. It is important to check this last point with salespeople.

To summarize, the design of a system should ensure maximum compatibility and keep reasons for transfer to a minimum. Editing used to be laborious, but is now made simple by automatic devices. For reasons of time-saving, ease of training and quality these are worth the extra cost.

III. FACTORS AFFECTING DECISION TO USE VIDEO

Armed with this minimum of technical explanation it is now possible to look at some of the factors - technical, socio-political and economic - which may affect the decision to introduce video.

Technical

1. Electricity

For adequate operation, replay and editing, mains electricity is needed. Since voltage fluctuations can damage sensitive electronic equipment, voltage regulators are necessary (together with a necessary supply of appropriate fuses). Main electricity or portable generators are necessary to recharge portapak batteries and the batteries for portable lighting.

2. Electronic infrastructure

Skills: If the use of video is to be anything longer than a quick 'raid', it is necessary to consider the national supply and training of human skills in electronics. If electronic equipment is already sold for domestic use locally, there is a base on which to build with the help of training institutions. It is obvious that the presence of a broadcasting organisation will be an advantage in supplying skills and facilities.

Compatibility: In urban settings, it can be observed that the introduction of video in a project can stimulate the purchase of equipment by other organizations and projects as the benefits of the medium are seen. If this is likely, it is in the public interest to find a way of ensuring compatibility between all the equipment purchased.

Maintenance: Portable video is prone to breakdown. Allowance must be made for spares, and Tisa estimates that 20% of the equipment budget should be allocated to maintenance. Tisa's paper is valuable for users of video in tropical climates. (1) In such conditions, air-conditioning is vital, a cassette system an advantage (because it excludes dust and minimises physical contact with tape); proper containers for storing and transporting equipment are always necessary, but locally manufactured cases are likely to be cheaper and as efficient as the ones on the manufacturers' lists.

3. Diffusion

How will the tapes be seen outside the group for whom (and/or by whom) they were made? Possibilities are:

- (a) Tapes and machines are physically moved ('bicycled') from place to place.
- (b) A mobile unit tours the region to be covered. This assumes, in the case of a land vehicle, a reasonable road system. However, geography may dictate that air-, sea- or amphibious craft are more practicable.
- (c) People collect tapes or view them on the premises of a resource centre. This is a workable solution in cities such as Montreal, Sydney, Melbourne, etc. where the centre serves a defined area with reasonable public transport.

- (d) cable networks are utilized, where they exist. The Canadian Radio-Television Commission's policy requiring private cable companies to transmit a certain amount of community programming (often originated on portable video equipment) is worthy study if this possibility is being considered.
- (e) broadcast transmission is utilized. Local use of a relay transmitter could be considered (see Sudan) or input could be made to the whole network. Or a mobile transmission unit might be a solution, as was proposed in Australia or used, for radio, in Eire.
- (f) satellite transmission: There is no technical reason why video should not link with satellite distribution, although from the sociological point of view one might question whether local documents have more than occasional relevance or 'transferability' to the large audiences satellites command.

Copyright

It should be noted that diffusion brings with it the need to make decisions about the ownership and rights connected with the use of local material. The fact that no money may have changed hands originally does not remove the obligation to respect the wishes of the original contributors.

Social

4. Personnel selection

People who use video do not have to be drawn from the ranks of engineers or professional film or broadcast producers. Although the advantage of a broadcasting presence has been noted above, broadcasters are often quite the wrong people. (2) Engineers tend to be dismissive of small-gauge video equipment, while the professionalism and artistry of producers is sometimes accompanied by an elitism which is incompatible with the social processes involved. (3)

Conditions of work: since people are the most important part of the system, arrangements which conserve the energy, morale and efficiency of the video team are worth some extra expense, though care should be taken not to build them into an unapproachable elite in so doing. But air-conditioning, automatic editing, sufficient transport and arrangements for simple catering at their place of work are important to consider.

5. Broadcasting

It should be noted that in many industrialized countries, the labour-saving devices which have made the interface between video and broadcasting technically possible are perceived as a threat to the livelihood of professionals trained in traditional techniques. There are real problems to be discussed with the unions concerned, and much of the indifference or hostility towards video on the part of broadcasters is attributable to its potential threat to employment. (4) In some countries, however, (e.g. Belgium and Switzerland) the broadcasting authorities have actively interested themselves in video as part of their technological environment.

6. Regional exchange

Technical reasons were earlier suggested why the 3/4" cassette system was useful. It might well be thought desirable to strengthen regional connections and identity by exchanging material with neighbouring countries. In the Caribbean, for example, most TV stations are equipped with 3/4" cassettes, and this would be a further reason for choosing this system.

7. Commercial soft-ware distributors

However, the warning must be given that the same machines on which cassette recordings can be made locally can also play non-erasable pre-recorded cassettes. Large multi-national enterprises exist, offering educational 'packages' on cassettes of varied gauges, or even selling software which can only be played on specially designed systems sold by the same enterprise or an affiliate. A Swedish writer has proposed that, for example, videodiscs (a system which lacks recording capability) be banned from the Swedish market. In her opinion, the videodisc "fortifies our electronic feudalism based on communicational hierarchy, where millions of people watch and listen to messages offered by the whims of a few 'mind-managers'". (5)

Political

8. 'The voice of the people'

Decision-makers should ask themselves if they wish to encourage the release of energy and creative input of ideas 'at the grassroots' which the use of video often stimulates. The 'Fogo process' is described in the section on Canada, and the Alaskan 'Skyriver Project' in the one on the USA. The two projects are classic models for the use of video. Included in this study are examples of video use where 'vertical' communication, between grassroots and senior government level, was opened up at the expense (temporary at least) of relations between both and the intermediate levels of officials. It may be a conscious political decision to break the complacency of the middle bureaucracy and professional classes, but the most successful projects surveyed here are those where a creative interchange of viewpoints occurred between all levels.

References

- (1) Benedict Tisa, 'Video Tape Recording and Film: Description and Comparison with a View to their Application in Audio-Visual Programs in Bangladesh', The Asia Foundation, Dacca, 1975
- (2) Berrigan CMD, 1975, p. 51
- (3) see Wickert's recommendation in India (TV Programme Research & Prototype Project)
- (4) P.M. Lewis, 'Access and the Unions', JCATS Vol. 4, No. 2, 1976
- (5) Margareta Ingelstam, 'Whither Video: Commercial Commodity or Public Property?', TRU, Stockholm, 1976

IV. SOCIAL EFFECTS OF THE USE OF VIDEO

The broad areas of application of video have already been noted (Chapter I). This chapter takes a closer look at the process which is common to most of those areas, and indeed to those in Western, mainly urban contexts. The reader is again reminded of the seminal rôle in the evolution of these applications of the Challenge for Change/Memorial University project in Fogo Island, Newfoundland. (see Canada).

The process set in train by video, used in this tradition, starts with a very personal discovery: when a tape is replayed people see what they look like, how they sound when they talk. They listen, as an observer, to their own opinions, aware at the same time of the reactions of those around them to themselves-on-the-screener. The experience is a profoundly important one (to 'know thyself' is the beginning of learning), and while it is shocking to some, it is always fascinating. To come to terms with oneself, to see how others see one is a major step forward.

Looking at the wider extent of the process, a group or a community in its role as 'audience' sees a reflection of itself - familiar faces in familiar settings. Not enough is known about the deeper, long-term effect of this experience on people who have never before seen audio-visual media (1), but on the face of it the experience is stimulating, as projects in Tanzania and India, to name two examples, have shown.

For people who have already some acquaintance with mass media - whether paperbacks and newspapers in news-stalls, or radio and television - to see themselves can be a novel and encouraging experience. All too often, the mass media offer no reflection of people to themselves; rather they show alien images created by distant, usually foreign business corporations. The reports listed here are filled with examples of the pleasure and confidence people take in seeing on the screen their own dancing and music, sport and gossip; the memories of older people, and the authority and dignity conferred on opinions spoken by people in their own homes.

The camera can focus attention on problems too: the under-nourished child, the uncollected refuse, the poor housing. It is as if a certain abstraction or detachment takes place, so that analysis can occur of things seen so often that they have hitherto been taken for granted.

But the individual, the group or community is also 'producer' as well as 'audience'. The experience of controlling images, choosing what is seen, is equally a powerful experience. Immediate playback gives the feedback without which learning cannot take place, so techniques quickly improved. At the editing stage, another dimension occurs: the problem is confronted of working in a team, interpreting someone else's opinion, respecting the truth yet making the message intelligible to a wider audience. All these skills can be mastered by people who by formal standards are uneducated or illiterate. The result of their achievement is increased self-confidence in their own point of view and a strong desire to make it heard.

There may be sufficient motivation at this point to initiate the dialogue with authorities which is a common feature of many applications of video, or more planning and technology may be enlisted to enable wider diffusion to take place: that the voice of a small community is heard by the larger in which it is contained is important for both and is another factor in confidence-building as well as a cultural reinforcement (cf. footnote).

Properly guided, the resultant self-confident attitudes can provide the very input whose lack is deplored by development planners. Too often, large scale development plans assume what Freire has described as a 'banking concept' of education, that skills and correct practice can be instilled from above by superior beings with superior knowledge, whereas "for the majority of people, credibility begins at the village boundary." (2) What one agronomist has described as a 'creative interplay' is needed between those who have the 'day to day knowledge' (of the land) and those who have a theoretical grasp of alternative possibilities and their social consequences (3).

It is obvious that, in Berrigan's words, "participation at local level could result in total rejection of centrally conceived programmes. It is important therefore that these considerations are weighed before the participation is entered into. There has to be commitment on the part of the decision-makers to adhere to local decisions, to make the modifications necessary and to offer alternatives where required. If this is not possible because of national interests, then the technique should not be employed, for it will only bring about greater frustration and loss of credibility " (4).

The same warning is equally applicable to the use of video in developed countries, but in these countries the environmental concern which video sharpens is also focused on the mass media, already 'traditional' when video appeared. For many video users, direct experience of the selection process involved in interpreting 'what really happens' leads to a questioning of the criteria by which the traditional explainers - politicians, teachers or media professionals - interpret reality, and indeed their qualifications to do so. So the 'alternativeness' of video is defined in relation to mass media, and those involved in using it have to decide, as the participants in the Gras Symposium pointed out (5), whether 'alternative media' are goals in themselves or whether the ends are alternative housing, transport or schools, etc.

Vidéographe described in the existence of TVC-4 in St. Jérôme (see Canada) as assuring "la circulation de tout un bagage culturel" and creating "à l'échelle de toute une communauté une situation d'éducation permanente, unique, dont la population fabrique et fournit les éléments essentiels en se les échangeant." Vidéographe 'La TV Communautaire de Saint-Jérôme est éducative', 1975.

In a number of countries - USA, Canada, Italy and the UK - the attention of many video users, formerly preoccupied with the general problem of access to broadcasting, is now turning to the questions of control and accountability. (In the Netherlands some provision for this is already built into the structure of broadcasting.) This is a natural extension of principles implicit in the 'Fogo process' - that those who contribute to the message should control its distribution.

All the literature is emphatic that video is not the cause of social change, but that the desire for change must be latent, and can be made active by the presence of a catalyst. That video has been that catalyst in a large number of cases is indisputable. But studies do not exist to tell us whether other media could have been as effective in the same situations.

If one considers the record of video, following a summary list of Chaturvedi and Heyn, (6), it :-

"opens up communications. . . depicts reality . . . breaks down myths and barriers . . . involves people immediately . . . builds confidence . . . focuses on key issues . . . brings people together and helps organise for action . . . sustains interest and participation . . . educates" and (one can add) is a tool for training and self-evaluation -

one can see that all these effects could be achieved by other means, given people and training, money and time.

Above all, it is time that the world lacks, and in so far as video speeds up the achievement of these effects, it has a very specific value. Nevertheless, it is important to look at other media as alternatives or partners of video.

References

- (1) The point is made in a letter to the author by Paul Belkin who led the Tanzania Year 16 project.
- (2) Population Services Inc. 'The Use of Video Tape Recorders as a Method of directly involving local rural people in developing countries in the promotion of family planning' January 1972.
- (3) See interview with Charles Posner in Guatemala
- (4) Berrigan CMD, 1975, p. 41.
- (5) See Austria
- (6) Suvira Chaturvedi and Michael Heyn 'Video for Development' a working paper prepared for a seminar at the World Bank, April 1976.

V. OTHER MEDIA

It is inevitable that in a study which surveys the use of a single medium, an implicit assumption is conveyed of the exclusive value of that medium. It is salutary to distance oneself from video and think back to first principles: what are the aims, what are the resources? (1).

Ingle is reported as making this point with ironic inversion in an address to educational technology students :

- "1. Think technology first, that is: buy the necessary equipment and electronic apparatus first . . .
2. As a general rule, technology itself can do the job. It does not need much in the way of complementary or support materials and resources . . .
3. Technology can solve all your problems . . . " (2)

Research on video, that is evaluation of the technique and formative and feedback research on particular projects, is discussed in VII. Conclusions. The purpose here is not to suggest an 'either .. or' choice between 'rival media' but to examine the specificity of each, bearing in mind the possibility of combinations of media where appropriate.

1. People are necessary in any combination. In some countries it may be a real option to spend available resources on more trained personnel - community development workers, social workers, teachers, medical teams - than on the introduction of a new communications technology. In others, video (or other media) as a training tool may be a means of strengthening a programme (3) or undertaking one which could not have been contemplated without in-service supports. (4)
2. Print and graphics : It is noticeable that in Western Europe at least, increasing emphasis is being placed on print as one of a range of media that should be available to a community (See the Council of Europe resolution (Western Europe) and the use of print in Inter-Action's Media Van (UK)) Printed or diagrammatic hand-outs are cheap and quick to produce and can be used to publicise a gathering, or retained as an aide-memoire after the video message is gone. A recommendation not to overlook cheap duplicating methods was made in the IBI seminar 'Communications and Information for Development Purposes in the Caribbean'. (see Caribbean).
3. Folk media : The importance of these has been emphasised in many studies, particularly in those published by the East-West Communications Institute (see Pacific), The Unesco project in the Philippines (q.v.) includes an example of the amplifications and cross-fertilisation video can offer to folk media.
4. Telephone networks : Where these exist, their potential in providing automatic information services is often overlooked. These could be an instrument of community development as well as a means of 'horizontal' communications in a public access system. There is not among users an expectation that performance on the telephone should conform to professional standards, and the

availability of messages is much more under the control of the user (5).

5. Audio-cassette technology (ACT): See various papers by Colle (6), who has also used the phrase Cassette Special Communication Systems (CSCS), for the systematic use of cassettes to extend the role of extension workers into field parallel to their own speciality, and to support 'paraprofessionals'. The system, which can be used in combination with broadcast radio is a very low-cost one compared with film or video, presenting far fewer problems of maintenance, and supply of batteries and cassettes. The system allows local input, and users can control the place, time and frequency of messages. Colle and Colle describe a simple but ingenious project which enabled Guatemalan women to profit from cassette material while working at the communal laundry (7).
6. Broadcast radio: Diffusion of messages is relatively low cost, but rigidity of scheduling is a disadvantage. Commercially-funded networks suffer from the disadvantages mentioned below in connection with television broadcasting. In developing countries, overt government control from the centre is usual, but the technology equally allows local opt-outs, or a non-networked 'scatter' of purely local stations. Local control and ownership on a non-profit or cooperative basis of a few individual stations exists, under government license, in the USA, Canada, and Australia, and is seen by some as a more cost-effective communications support for community development than video (8).
7. Broadcast television: Since there are still a number of countries which have the option of not introducing broadcast television, that possibility must be considered. Even where broadcasting is devoted to a nationwide educational use, as in El Salvador and the Ivory Coast, it should be observed that there exist now other ways of using television technology for educational purposes, which did not exist when those systems were planned. Non-networked video with production/resource centres and a means of diffusion might be less costly, and in many areas might more effectively reach the rural populations than broadcast television, since the capital cost and practical engineering difficulties of 'blanket' transmitter coverage are considerable. The high costs involved often result in urban populations being "favoured" at the expense of rural. Satellite transmission may eventually overcome this problem, but the cultural and long-term economic 'price' of broadcast television has to be confronted.

The latter is something that is sometimes overlooked in the natural desire to keep up with neighbours and possess a means of reaching the whole population for political or development purposes. But the encouragement of foreign values and lifestyles, and of the consumption of foreign products can lead to high import bills and atrophy of native industry and culture. These effects, more acute where commercial advertising sustains broadcasting, are inevitable, given the pressure of Western traditions of scheduling, engineering and production. It is simpler, technically, to transmit a movie than make a local programme, simpler to show a pre-produced, high-budget advertisement for a trans-national product than a local one for an indigenous product. Local programming is

thought to be costly because it is never considered apart from the context of competition with the high technical and production quality of the imported programming (9). This vicious circle combines to squeeze out local material and is one reason why interface between broadcasting and locally produced material originated on video is problematic (10).

Interface should however be considered, where broadcasting does already exist, as an economic means of diffusion. Professional objections that impede this, and engineering devices which make it possible have already been noted. (Chapter III). Local opt-outs using local relay transmitters can be used (see Sudan) but on the other hand the national diffusion of local programming may have a part to play in strengthening cultural pluralism in large or scattered populations.

8. Film : Film is the medium which compares most closely with video. The best recent comparison between the two is Tisa's which has the added bonus of a meticulous description of the care and maintenance necessary for both in a tropical climate. (11). Herm's study also contains a useful checklist of advantages and disadvantages (12).

In favour of film is cheaper maintenance and more easily available repair centres; the equipment is more robust, there is universal compatibility and therefore exchange of material is easy.

Tisa, quoting 1975 US prices (and therefore reduced here to percentage differences) shows the following differences between the equipment costs for film and video :

VTR : Black and white $\frac{1}{2}$ " portable system	- (reference point)
VCR : $\frac{3}{4}$ " colour cassette system	+ 155%
Film : low budget super-8 sound system	- 70%
Film : Mit-Leacock Super-8 double system with sync-sound	+ 37%
Film : low-budget 16mm system	- (same as b and w VTR)

Production costs for video, not given by Tisa, are difficult to estimate, since they depend among other things on the care and maintenance of the system and therefore the amount of re-use of tape that can be expected. Herm estimates that an hour of synchronised b and w 16 mm film is 19 times as expensive to produce as the equivalent amount of video.

9. Video : The outstanding and unique advantage of video is its capacity to allow immediate playback, from which flow the effects described in the preceding chapter. Other advantages are the relative simplicity of the audio system, the lower light levels in which shooting can take place, the re-usability of the tape and the simplicity in operation.

Disadvantages compared with film are its greater sensitivity to dust, humidity and extremes of temperature, and hence require greater expenditure on maintenance. (Tisa estimates 20% of the equipment budget should be allowed for) Diffusion and compatibility present greater problems. (see Chapter III). The comments of John Irving writing from the Programme Research and Prototype Production Unit should be studied (see India) They illustrate the difficulty of having been committed to a certain generation of equipment and not being able to afford the latest improvements. Although editing problems have been largely overcome by the automatic editing control unit, there are still features where manual over-ride would be useful and is not always provided. Irving cites the AGC (Automatic Gain Control) which prevents sound perspective (and exaggerates background noise in pauses from the intended sound source); manual over-ride on the editing control unit itself is a useful addition not provided by all manufacturers. To sum up, probably the main disadvantage of the small-gauge equipment at this time is the state of flux in a hotly competitive industry which builds obsolescence into its products.

In conclusion, it is worth emphasising that a consideration of media should follow, not precede, a formulation of objectives in any plan for development. Selection of appropriate media may lead to complementary combinations, rather than exclusive alternatives (13).

References

- (1) Three useful articles which take a detached view of television technology are :

John Balcomb, 'Communication for Development: from Propaganda to Dialogue' Educational Broadcasting International, British Council, March 1975.

Jock Gunter, 'NFE-TV: Television and Nonformal Education' Educational Broadcasting International, British Council, December 1975.

James R. Sheffield 'Education, Technology and Development' World Education Reports, no. 12, June 1976.
- (2) Reported by Paul Hurst in 'Educational Technology in the Developing World', Visual Education, London, August/September 1975
- (3) Royal D. Colle 'The Frontiers of Communication' Papers in Communication No. 8., 1974, The Communication Arts Graduate Teaching and Research Center, Cornell University, 640 Stewart Ave, Ithaca, NY 14850
- (4) see description of the SITE programme in India.
- (5) see, eg. the present writer's unpublished paper 'Phonecasting' available from Post Office Long Range Studies Division, 88 Hills Road, Cambridge, England.

- (6) Royal D. Colle. 'ACT : a new kind of Communication'
Educational Broadcasting International, British Council, June
1975; and 'Cassette Special Communications Systems : a Preliminary
Inventory and Outlook for their Use in Rural Development'
paper prepared for the conference on 'Non formal Education and the
Rural Poor' Michigan State University, East Lansing, Michigan
September 1976
- (7) Royal D. Colle, with Susana Fernandez de Colle, 'The Pila
Communication Project' Final Report, Department of Communication
Arts, Cornell University, Ithaca, 1976.
- (8) eg. The Community Communications Group, See under UK.
- (9) for a good description of the difference between an indigenous
style and Western traditional styles see Henri Cassirier, 'Mass
Media in an African Context: and Evaluation of Senegal's Pilot
Project' No. 69, Reports and Papers on Mass Communication,
UNESCO, 1974
- (10) see under Philippines
- (11) Tisa, VTR/Film, Dacca, 1975
- (12) Lorraine Herm, 'Video Tape Recording: a Tool for Participation in
Development: Paper prepared for FAO, 1976.
- (13) Henry T. Ingle, 'Communication Media and Technology: a Look at
their role in Non-Formal Education Programmes' Information Center
on Instructional Technology, Washington DC, 1974, remains the
best survey and discussion in this field.

VI. SURVEY OF APPLICATIONS (by region)

AFRICASources :

Institute for Development Studies (University of Sussex):
'Taking the Initiative: Broadcasting for Development'
an edited transcript of discussion from Study Seminar
50: 'Broadcasting for National Development in Africa'
August 1975, edited and produced by Barry Scherer,

includes discussion by representatives of Third World
countries, including (pp 26-31) mention of video, and
a warning against its hasty adoption.

CHAD

Michel et Yvonne Lefebvre, Perle Demarcy et coll.

'L'association des paysans, moyen de formation et d'animation dans les villages africains' Le cas des Maisons Familiales Rurales au Sénégal et au Tchad. Institut d'étude du développement économique et social (IEDES), Université de Paris I, 1975.

Accompanying $\frac{1}{2}$ " videotape available from IEDES; a further 30 were in preparation (1975).

ETHIOPIA

Suvira Chaturvedi and Michael Heyn, 'A new approach to the use of communications media for development in Ethiopia', UNICEF, Nairobi, 1974.

"Under a UNICEF consultancy, work was carried out with the Mass Media Center of the Ministry of Education in order to determine how media could be used more effectively for rural development.

Through extensive training and field work, the staff of the Center was introduced to the new approach of applying media for getting villagers and Government people speaking out and working together. Portable video was used as the primary tool for this work, though film and audio-tape were also applied in the same manner. The work took place in a selected rural area (Ghion) and in a famine area (Wollo).

A two year pilot project was drawn up to carry out this work in conjunction with specific development activities in the country, eg. rural adult education, teacher training, famine relief etc. This project is now (April 1976) being implemented by UNICEF and the Government"

summary from Suvira Chaturvedi and Michael Heyn
'Video for Development' a working paper prepared for
a seminar at the World Bank, April 1976.

see also : John Balcomb, 'Communication for Development: from Propaganda to Dialogue' Educational Broadcasting International, British Council, Vol.8. no. 1. March 1975.

The GAMBIAUNESCO Hardware Experimentation Project

B.A. Phall 'Second Quarterly Work Plan, 1976'

"Videotapes of field level activities were planned of work in (a) mixed farming centres, (b) post-partum clinic: counselling of mothers, (c) day nurseries; self-help projects, (d) health campaigns, (e) road safety education,, (f) Gambia Family Planning Association, and (g) nutrition education in schools.

In a country where broadcasting, especially T V has not yet developed, the experiment has shown the great value of VTR in the involvement of the community in development, including population activities, and in providing an audio-visual feed-back from the community to policy planners and decision makers. The project has also demonstrated the fact that local staff for VTR in a technologically less advanced country can be effectively trained to establish a live link between the community and the development programmes administrators.

Videotapes were made on nutrition education, alcoholism, sanitation, vegetable production, laboratory testing, role of Health Inspector.

Technical Portapak and 1 studio camera (mobile) used; problems due to voltage instability; multi-camera shooting with portable generator unsatisfactory.

Use Crowds drawn and held to playbacks due to use of entertainment tapes. These included Western rock and roll, as well as local music, soccer, traditional dancing and tapes of the Independence celebrations in the capital. "Tapes (of nursing mothers participating in nutrition education and environmental health sessions) recorded in one area have use in other areas of the country as a means of motivation to similar group action, and can be shown to policy makers at the ministerial level for possible assistance to such groups."

IVORY COASTVideotape :

Institut d'étude du développement économique et social (IEDES)
'Les groupements villageois de Bouaké', Université de Paris I,
1975.

10 further tapes unspecified.

SENEGAL

Michel et Yvonne Lefebvre, Perle Demarcy et coll.

'L'association des paysans, moyen de formation, et d'animation dans les villages africains', le cas des Maisons Familiales Rurales au Sénégal et au Tchad, Institut d'étude du développement économique et social (IEDES), Université de Paris I, 1975.

Accompanying videotape available from IEDES. A further 30 tapes were in preparation (1975).

Henri Cassirer, 'Mass Media in an African Context: an Evaluation of Senegal's Pilot Project', No. 69, Reports and Papers on Mass Communication, UNESCO, 1974.

The project was for the production, utilisation and evaluation of a broad range of audio-visual media and materials including broadcast radio and television for adult education, between 1965 and 1970.

Comment. This account, although concerned with broadcasting, is included for two reasons: (1) because it illustrates the way in which, in the radio part of the project, direct feedback from the villagers to the Government caused problems for officials at intermediate level who often came under strong attack from the villagers. "Thanks to the President's continued support for frankness and free communication, to his opposition to every form of veiled censorship . . . the Radio Educative Rurale was able to obtain a great popular success and made a deep impact on Government policy" (p.37).

(2) A very valuable discussion of the style of TV production appropriate for the country concerned, although sometimes at odds with traditional broadcasting conventions derived from Western practice.

Videotapes :

Institut d'étude du développement économique et social (IEDES)
'L'association des paysans, moyens de formation et d'animation dans les villages africains', Université de Paris I, 1975.

31 more videotapes in preparation (1975)

TANZANIA

The Tanzania Year 16 Video Project, which began in 1971, lasted for 15 months, and was not continued by the Tanzanian Government. According to Schultz (see below), there was no systematic evaluation of the project "as to the exact effects the work had at the community level and at the overall interstructural relationships between administrators and administered". Schultz's report devotes only 7 out of 36 pages to the project.

Yet, perhaps because it was one of the first (if not the first) of such projects in a Third World country, Tanzania Year 16 has acquired an almost legendary reputation, and is referred to widely in subsequent reports. Without in any way seeking to belittle the achievements of the project, one must regret the lack of documentation and evaluation, as well as the lack of a clear answer to the question 'why was there no continuation?'

Peter Schultz, 'Communication and Social Change: Videotape Recording as a Tool for Development', FFH/AD, FAO, Rome, 1974.

includes :

- I) discussion of development, traditionally 'a relationship between unequal partners' and proposes a new concept, based on independence, local resources and potential and popular participation in development planning. Innovation diffusion is discussed.
- II. A summary of certain sociological theories relating to communications, including that of Paulo Freire: brief description of the Challenge for Change project at Fogo Island (see Canada). The Tanzania Year 16 project: objectives, method, organisation, achievements and errors. Other applications of VTR in developing countries (including TUNISIA q.v) and industrial societies.
- III. Technical report on VTR with costs; theoretical discussion of the problems involved in transferring Western communications assumptions to a Third World context. There are also dangers; "VTR cannot provoke processes, it can only intensify them. There must be acceptance and expressed desire for this kind of work on the part of the concerned authorities .." Otherwise, there is the danger of raising false hopes and frustration resulting in cynicism. "There should be provision that no censorship should be exerted. Anti-Government feelings, even when based on mis-information, must be allowed expression".

The project

Its objectives were :

- "1. to give to illiterate rural communities the means to express themselves and reflect critically on their own experience with a view to promoting critical change and awareness.
2. to establish a dialogue between villages and their outside leaders; bring 'films' from the village to civil servants and politicians on the local and central level of government, record their answers, reactions and comments; bring them back to the village to record again the villagers after the screenings. The aim was to create better understanding and promote active collaboration
3. to produce, through this 'active involvement', a large resource library of A-V materials on various aspects of rural development, materials which would be of immediate use to various institutions for education, information, agriculture, training and policy evaluation. It was also planned that the Tanzanian Government would continue the initial work introduced through the 15 months of the project's operation."

The team lived and worked in three villages. 200 hours of audiovisual material were produced, covering history, politics (village democracy during restructuring of political organisation), social and economic problems, and education. More important was the growth of self-confidence among the villagers whose views were recorded, and the concrete administrative action provoked by this grassroots expression. Intermediate levels of officials had 'positive reactions of growing respect for the people they used to disdain'.

Equipment included 3 portapak (Sony AV/AVC 3400), microphones including radiomikes and receivers, 2 editing decks (Sony AV 3600 and AV 3650) seven TV monitors, two sound amplification systems, 2 portable generators.

Costs . budgets are given (p.28) but not reproduced here since new equipment and costs have overtaken the details given.

Comment The first-hand record of a participant (one moreover who spoke Swahili) deserves respect, and there is much good practical advice, yet the account of Tanzania Year 16 leaves many questions unanswered and does not constitute an evaluation, while the accompanying theoretical discussion and description of other projects is often superficial.

Paule Belkin, G. Mendel, 'Mbambara: village collectif en Tanzanie'
 - Action Vidéo et Lecture socio-psycho-analytique Groupe
 Desgenettes. Franc, 1977.

Mbambara is one of the villages included in TY 16 and Belkin was the project director.

Belkin and Schultz both wrote 'Notes from the Field' available from FFH/AD, FAO.

'An experiment in videotape for village communication in Tanzania'
 FFH/AD Ideas and Action Bulletin No. 94, 1973/8, FAO, Italy.

'Videotaping - a Medium for Social Change' summary in Instructional
 Technology Report, March 1974, Information Centre on
 Instructional Technology, 1414 22nd Street, NW, Washington DC
 20036, USA.

UPPER VOLTA

Michel et Yvonne Lefebvre., Le Thi Nam Tran, sous la direction d'Isabelle Deblé et coll. 'L'éducation rurale et la diffusion de nouvelles techniques agricoles en Haute-Volta' mimeo: Institut d'études du développement économique et social (IEDES), Université de Paris, 1973.

article: Tiers-Monde, tome XV, no. 59-60, juil-dec. 1974
pp. 723-742

Manzoor Ahmed and Philip H. Coombs, 'Upper Volta, a rural alternative to primary schools' in 'Education for rural development: case studies for planners' for World Bank and UNICEF, Praeger, New York, 1975.

Videotape

'Les groupements post-scolaires et pré-coopératifs au Yatenga (Haute Volta)' IEDES, Université de Paris I, 1975.

nine other tapes were in preparation (in 1975)

ARAB STATESsource :

ALECSO (Arab League, Educational, Cultural and Scientific Organisation)
Department of Documentation and Information,
109 El-Tahrir Street, Dokki,
Giza,
Arab Republic of Egypt.

Moustafa El Enani, 'Unesco Hardware Experimentation Project at Fayoum' December 1975

The project aimed to test the efficacy of VTR in training and motivational work related to social development and family planning activities at the community level.

The workplan consisted of :

- 1) Production of videotapes for training in the field of family planning and social development
- 2) Exchanging useful and pioneer experiments through presentations in the fields of development, literacy and family planning
- 3) Preparation and submission of documented discussions for playback in specific areas or specific audience groups in target communities, eg. mother and child care and health services
- 4) Providing tapes explaining contraceptive uses
- 5) Keeping a record of the activities of women village pioneers as motivation for family planning
- 6) Recording reflections and effects of audiences in target communities
- 7) Recording of small rural industries and the role played by womens' employment in family planning attitudes.

SUDAN'Rural Television (RTV): Sudan's First Experience' FFH/AD Ideas and Action Bulletin, No.110, 1976/3

Includes : The background of the project: the Gezira Scheme.
 'What we expect from our rural television' by Abbas El Tom, RTV Programme Head. The setting up of village TV clubs. Items from the monitors training programme.

The Project : Sudanese Government has adopted an experimental approach with strong emphasis on training, evaluation and local participation. Aid from Germany (FGR), training in UK and Netherlands.

Role of RTV is (1) source of educational information, (2) catalyst of activity among Gezira farmers, (3) acts as a mirror of the Gezira region.

RTV has two parts (1) a Production Unit which broadcasts RTV programmes from a relay transmitter as evening local opt-outs from the national general service, (2) TV clubs Liaison Office under J. Novotny.

Emphasis on use of local people as presenters, local village practice as examples, inclusion of entertainment ingredient in programmes, necessity to prevent viewing clubs becoming an elite.

Comment:

Although RTV has been set up as a local broadcasting project, and as yet use has not been made of small-gauge portable video equipment, the example is included because its intentions are in the 'Fogo' tradition (see Canada) and the article is a good example of an approach combining realism with an awareness of the value of grass-roots participation.

No cost or equipment details supplied

ASIAAUSTRALIAThe Australian Video Access Project

The Project was started as a pilot in May 1974 by the Film and Television Board of the Australia Council for the Arts, which was the major source of funding. The Australian Film Institute at first administered the project, and, from mid-1975, the Centre became autonomously incorporated bodies. In July 1976, the new Government abolished the Film and Television Board and transferred responsibility for the Project to the Australian Film Commission.

The project consists of 10 video Access Centres and two Resource Centres in or near the main cities (Sydney, Melbourne, Adelaide, Brisbane and Perth). The Centres were generally allowed to work out their own roles, but their aims can be summarised as follows:

- "1. that members of the general public unfamiliar with television equipment can be motivated, trained and assisted to produce their own television programmes on a regular basis.
2. that when combined with readily accessible video tape recording equipment, a local distribution system can be used to create an open communications network throughout which members of the community can be continuously interchanging their passive viewer/consumer roles vis à vis television with more active participant/producer roles.
3. that a community television service will extend existing flows of information and introduce new patterns of communication at local level
4. that individuals and special interest groups will take advantage of the new communication opportunity offered by access to the cable television audience
5. that the programme content will, through its local relevance and consequent high interest level, compensate for technical standards inferior to those of conventional broadcasting, and that such programming will attract regular viewing audiences."

from ' Report from Australia'

statement by Bill Childs, Senior
Project Officer, Australia Council
(see page 33)

It should be noted that the Centres were introduced among a population which was over the years, well acquainted with (some might say, conditioned by) broadcast media, both public service and commercial, and experiencing in world terms a relatively high standard of living, as well as the problems of living in neglected urban areas.

Fred Emery and Bruce Abrahams 'Video Access Centres : A Feedback Evaluation' 1975, Centre for Continuing Education, PO Box 4, ANU, 2600, Australia.

Study of the first nine months of the Centres' existence. A clear analysis of the various roles and phased strategies video can play in community development, showing emergence of self-management and multi-media policy. Illustrations of applications are given in the areas of: local community/government interfaces, education, health, social welfare, urban and regional development, labour and industry, immigration, aboriginal affairs, local councils, conservation, housing and construction, sport and recreation, transport, women, the laws, arts, media.

No technical or cost analysis is given

Dorothy Todd-Hénaut, 'Report on the Australian Video Access Project' March, 1975.

Published within days of Emery and Abrahams's study, this personal evaluation, undertaken at the request of the Australian Government, is by an Executive Producer of the Canadian National Film Board's Challenge for Change Programme, and has added interest as an implicit comment on Challenge for Change itself and on the Canadian Media situation. Management, in-service training, relations with the community and volunteers are discussed. The model of Challenge for Change's Interdepartmental Committee is proposed and specific comments are made on each Centre's organisation and resources.

John B. Murray, 'Community Access Video Programme' Address for the Public Relations Institute of Australia Conference, 19 August 1974.

Describes pre-and early history of the Project, including brief description of 'Bush Video'

'VIDAC - a proposal for local community television'

by Ian Hill and Associates Pty, Ltd., 2B Burdett Street, Hornsby NSW, 2077, Australia.

This document outlines a commercial proposal for a mobile transmitting and production unit which would transmit a schedule of programmes in a different area each day of the week. (The principle of mobile transmissions is recommended by Hénaut - see above)

Bill Childs, 'Report from Australia: Paddington Town Hall Trust' in JCATS Vol. 4 no. 2. 1976.

Dated 23 August 1976, this 'Background/briefing' first states the aims of the Paddington Town Hall Trust on its creation by the Film and Television Board in December 1975. These included the responsibility to renovate and develop Paddington Town Hall for use as a community-based Communications Arts Resource Centre, including a cinema, conference facilities, library and meeting rooms as well as the Video Resource Centre.

The Joint funding arrangements were that the Film and Television Board provided \$170,000, the City Council \$100,000 and the Department of Tourism and Recreation (now Environment Housing and Community Development) provided \$100,000 for building works and \$67,000 for video resource equipment.

"The functions of the resource centre can be divided generally into: (1) Colour studio, control room and editing facilities (2) Black and white studios, portable/community access equipment (3) engineering and maintenance (4) educational/workshop programme (5) research and development of hardware and software (6) publication of quality magazine covering all areas of video development.

The colour studio (35' x 20') was to be equipped with 2 Ikegami broadcast standard cameras, 2 IVC 1" VTRs, sophisticated mixer/special effects generator, flying spot scanner (S.8) telecine and the necessary control room support to produce television material of the highest order. The presence of a Timebase Corrector completes the facilities and means that the Centre could broadcast or provide program material direct to television stations when required."

Income is earned by sale of automatic editing systems ('Editape') designed at the Centre, for the development of which a grant of \$6,000 was received. Projected sales at the time of writing were for an annual \$25,000. 'Video', the magazine published by the Trust in effect is self-supporting; income from its sale and fees for Workshop activities is projected as \$10,000. Main Hall and Conference facility hire is estimated as bringing in \$35,000. Thus, an income of \$70,000 can be set against an expenditure of \$250,000 and grants are sought to cover the balance.

Journals

Access Video

Video Resource Centre, 93 Drummond Street.
Carlton 3053, Melbourne

Video

Paddington Video Resource Centre, 445 Oxford St.
Paddington, NSW 2021, Australia

Broadcasting Australia

The journal of the Public Broadcasting Association of Australia, PO Box 578, North Sydney, NSW 2060. (The journal has so far been almost exclusively concerned with broadcasting affairs as its name implies, but is a good reference point for non-broadcast information as well).

Further information

Film, Radio and Television Board
Australia Council,
Box 302 PO
North Sydney
NSW 2060

BANGLADESH

Benedict Tisa, 'Video Tape Recording and Film: Description and Comparison with a View to their Application in Audio Visual Programs in Bangladesh' for Asia Foundation, June 1975.

includes : Appendices on costs for b and w VTR, Colour Cassette system, Super-8 and 16mm film systems and sample production costs; addresses of suppliers and repair facilities accessible in the region and useful addresses and periodicals on technical matters.

Comment:

A healthy corrective to the early enthusiastic claims for the low cost of video which ignored maintenance costs. This very thorough evaluation leaves nothing out and notes that 20% of the equipment budget for video should be allotted for maintenance.

The manual would be useful for any engineer setting out to use video equipment in a tropical or any other climate. Its practical advice could usefully be extracted and condensed for the non-technical reader.

Since it takes account of the latest generation (though obviously not the most recent models) of video-cassette systems, the costing is a realistic guide in terms of order of magnitude; actual prices are understandably out of date.

Syed A. Rahmin, 'Communication and Rural Development in Bangladesh' East-West Communication Institute, Honolulu, 1976.

Henri Dieuzeide, 'The Video Revolution' Unesco Courier, September 1974 reports

"In Bangladesh, a team from the Global Village of New York, attempted, in 1972-73, by showing in villages video-recordings made in other villages, to change the attitudes of isolated and closed communities towards all forms of evolution, particularly birth control and new crop techniques ("We can change if others like us accept change too.")

INDIA

Lal Karamchandani,⁺ 'TV for Rural Development: an Indian Experience with SITE', JCATS Vol.4. no. 2. 1976.

(+ Director, Farm Information, Directorate of Extension, Ministry of Agriculture and Irrigation)

Brief description of some of the effects noted : "most children seem to have imbibed new ideas of hygiene very quickly . . . it is children who press their parents not to leave food uncovered, or to see to it that the water they drink is clean, bathe regularly, and to fight against epidemics"

". . . Perhaps what has been the most surprising discovery of SITE is about agriculture. A lot of theories were advanced before the SITE came into being that agriculture programmes to be really respective and adopted should be sugar-coated with entertainment, or should not be overloaded with information . . . or the farmer after a hard day's work in the field is more interested in entertainment programmes only. Perhaps the greatest advantage of SITE has been the explosion of the myth that farmers cannot digest simple and steady instructional programmes".

An evaluation report on a soil and water testing programme carried out by the Utilisation Cell of Space Application Centre of ISRO, Ahmedabad, described farmers "asking questions as to whom they should contact for soil testing, how many tests does it take to get the results of soil testing, whether agriculture departments give any financial or other help in getting soil corrected as per the results of soil testing, and what are the reasons for the decline in fertility . . . In the days that followed, the local agricultural officials were bombarded with hundreds of queries, both verbal and written, about the soil and water testing and many farmers actually came with soil samples to Block and District Headquarters to avail themselves of these facilities . . ."

The article noted the role of TV as a social equaliser, bringing together in one audience rich and poor, educated and literate and people from different castes, achieving what many other projects had failed to do.

A multi-media experiment was launched in May and June 1975 to train Extension workers in Andhra Pradesh and Karnataka clusters of villages. "This exercise involved training hundredsof extension workers through SITE, radio and inter-personal discussions with subject-matter specialists. The workers, after being exposed to this multi-media information and training package for three days of the week went back to original TV viewing points on Sundays to start the cycle afresh on the following Monday. "Early feedback indicates the programme was effective, "where time-gap in passing on latest technical know-how from

scientist to extension worker to farmer is reduced to a minimum".

This example, although not strictly video as defined in this study, is included because relevant utilisation techniques were used in a project of international interest

Unesco Television Programme and Prototype Production Unit, POONA

This unit has a two-fold task: (1) to learn about the composition, attitudes, responses and general temperament of the rural audience presented with media material. (2) to design and produce media material, test them before rural audiences, and use them in demonstration to programme producers in AIR-TV.

The following comment on the lessons learned in relation to use of portable video is taken from a letter to the present writer, dated October 1976, from John Irving, Unesco expert, Television Production:

" We have five sets of Sony portable half-inch video/camera recorders with battery rechargers, parallel audio amplifiers and mixers, and four small, mains-operated monitors. There are also two AV 3670 tape decks with videotape editing capacity. We have also two colour 3/4" cassette decks (Sony) with 18" colour monitors. These machines unfortunately do not have tape editing capability.

Our work is varied and we have used the portable video in a number of modes:

1) As a training device. Indian staff recruited did not for the most part have any experience in either production or field research. Various training exercises were devised based on the portable gear.

2) For formative research. Our chief task was to devise and produce television programmes for rural Indian viewers, which would help them in development areas such as agriculture, health, family planning and social cohesion. Research teams took with them in the field portapak with which they recorded scenes of village life. The villagers watched replays as part of the process of establishing rapport. In some cases the villagers themselves were encouraged to use the equipment in order to demystify the video production process. With more detailed research, discussions on needs were taped for later analysis.

3) As a production tool. The project had always included an element which centred on the production of experimental programmes based on portable video (and Super-8 film). Programmes shot on location were planned and we had no trouble with the prime field recordings as long as tapes were carefully handled and not used more than three or four times. Multiple use caused severe "drop-out" problems which spoilt the technical quality of the pictures. Our real troubles began when we came to edit and compile programmes from this material. We could not edit at the half-inch level, since the AV 3670 did not have flying erase heads. Our next step was to use a Quantel digital timebase corrector in transferring the 1/2" tapes to the IVC 1" recorders with which the TV training side of the

Poona Institute is equipped. This TBC was very sensitive to the high ambient temperature at this latitude and even though the recording suite is air-conditioned, we still have problems. Added to this we have experienced considerable difficulties with fluctuating mains frequencies. We have had the use of frequency stabilizers but these have not always been reliable.

Latterly we have come to the conclusion that only very simple location shooting can end up as satisfactory programming that can be transferred to higher tape formats in sequences rather than in individual shots. This of course effects the planning of your location and the way you use the cameras. Further limitations are imposed by the Automatic Gain Controls (AGC) which these little cameras have and which cannot be overridden by the operator. The sound AGC is particularly intrusive since it cancels out all attempts at sound perspective."

The writer goes on to describe the unit's attempts to use two cameras together through a video switcher. The TBC could not handle the picture break up that resulted from lack of synchronisation. These difficulties do not arise in the more recent Sony equipment, but by this time capital funds had been expended.

"At a later point in the project we obtained access to an AIR-TV transmitter linked to the Bombay station which uses 2" quadruplex VTR, so the 1" Unit tapes had again to be transferred through the TBC up to 2" level. We were now in the 'generation game' and the picture quality has suffered accordingly.

4) Programme Evaluation: All our productions are evaluated in the village setting either from on-air broadcasts or through closed circuit replay in villages with mains electricity. For the latter purpose we found the 3/4" cassette decks more rugged and dependable. During these evaluation sessions we found it useful to observe the audiences and record their reactions on portapak for later analysis. This was particularly useful when assessing children's reactions to segments and shows specially designed for them."

One of the Unesco consultants working on the Prototype Project during 1975 was Tony Wickert, the founding organiser of Liberation Films (see UK), a group which has had considerable experience - in an urban British context - of use of film and video in community development and developed a philosophy of its use (not unlike that of the Canadian Challenge for Change programme), which Wickert attempted to apply in India. The information which follows is based partly on Wickert's mission report and partly on an interview with Wickert tape-recorded by the present writer in August 1976.

Tony Wickert, 'Report on Consultancy: April 3 - July 16, 1975'

includes description of work with video in village of Khanapur, near Poona, and production of tapes, including 'Forestry Story' dramatised, semi-fictional story of a timber robbery, in which half the village helped and acted in the production; Village History, two months in recording story told by many different villagers, and Women's Council Meeting, Youth Panchayat Council, visit to the Theatre in Bombay and two-studio-based productions.

Playback sessions were organised and an entertainment ingredient built in (including Charlie Chaplin, repeated many times by insistent popular demand, and Norman McLaren). This was to allay the children's desire for something they could understand. Follow-up discussion was also organised but was not always satisfactory, despite the technique of distributing facilitators (Film and TV students on the Prototype course) among the villagers. The students had no training in discussion skills and lacked motivation to become involved in the villagers' problems and perspectives. This led Wickert to recommend that :

" Recruitment of candidates for the Prototype Project (i.e. as students) should be sought from all areas of life. Experience working with people and social intercourse may turn out to be more useful than experience producing television programmes. Applications from teachers, social workers etc., should be encouraged."

Wickert's recommendation arose out of a conviction that the

"local community have to be involved in the programmes aimed at a community education and development. The $\frac{1}{2}$ " portapak system using the access method, is an ideal action research tool".

CENDIT - Centre for the Development of Instructional Technology

A multi-disciplinary team offers documentation and information facilities, undertakes consultancy work and training, and is broadly concerned with the preparation and development of methods, programmes and supporting technologies to make visual and aural media more effective. Recent projects include films for AIR-TV and SITE, an extended project in Family Planning Communication (described below) and a study of the effectiveness of films on innovative agricultural and family planning practices. A proposed project is the production of video programmes for labour welfare.

Press reaction to the publication of the survey of the effectiveness of agricultural films is collected in a leaflet available from CENDIT.

The leaflet includes articles as follows: "Farm Films Make Little Impact", Economic Times, 23 July 1975; 'Films for Farmer', editorial in the Times of India, 24 July 1975; 'Family Planning Organisations in Saharanpur', Economic Times, 12 October 1975; 'Family Planning - Wasted Propaganda', Economic and Political Weekly, Vol.X. no. 37, 13 September 1975.

Rajive Jain, 'Community Video Experiment in Saharanpur'
Nigah, No.3., July 1975.

Sumanta Bannerjee, 'The Role of Videotape in Rural Development'
CENDIT, 1975.

Both publications describe the use of video in a project in Family Planning Communication in the Saharanpur district of Uttar Pradesh, funded by the Family Planning Foundation. A team from CENDIT (which included Rajive Jain), as a result of their findings during the study on communications failure of family planning and agricultural films, experimented with $\frac{1}{2}$ " video among the same villagers who they had come to in the course of the earlier study.

In contrast to the official films, the CENDIT team proposed

"to reverse the direction of communication . . . they sought to use (the medium) to record the thoughts and actions of the villagers and project the images back to them. Their final aim was to hand over the equipment to the villagers themselves so that they could become active participants in the communication process" (Bannerjee).

A tape made about land grievances was shown to the landlords, though without concrete results. Villagers handled the equipment and recorded, besides sport and singing, a discussion on family planning. Women members of the CENDIT team were able to involve Muslim women in discussion before the cameras.

Intergroup communications was not achieved: officials refused to join in the dialogue in the absence of clear directives from above. Family Planning officials asked the team not to show the tapes to their superiors. The State Government was reported (Jain) as more interested in the medium to put over their own policies.

Costs and technical details are not given, although it was reported that no difficulties were experienced with the equipment despite adverse physical conditions.

Rajasthan

Michael Heyn, 'An Experience with Videotape in Rajasthan'
FFH/AD Ideas and Action Bulletin no. 94, FAO, Italy.

(also mentioned in 'Instructional Technology Report' March 1974,
ICIT)

video
"Portapak/equipment was used (1972) to interview farmers in the vicinity of Ajmer regarding their water needs and the problems they face in getting this need met. Extension officers and Block Development officers were also interviewed to express how they saw this problem, and what they were trying to do about it. This process was continued and the Video programs were shown back to other villages and Government officials. Eventually, joint meetings were held to view the tapes and to discuss how the practical problems could be sorted out, so as to start up a water development programme. All of this work was done in conjunction with a non-governmental agency working in the area, which since has initiated an extensive water development project with the participation of the villagers and the government workers alike".

(Summary from 'Video for Development' by Suvira Chaturvedi and Michael Heyn, a working paper prepared for a seminar at the World Bank, April 1976)

Journal

NIGAH, 3 Birbal Marg, Jangpura Extension, New Delhi 110 014, India.
Journal associated with CENDIT

Address

CENDIT, 3 Birbal Marg, Janpura Extension, New Delhi 110014 India.

IRAN

R. Booth, 'Unesco Hardware Experimentation Project, Babol'
Report, April 1976.

VTR has been used by the Health Department in Mazandaran Province with the following objectives:

- (1) Improving general knowledge concerning family planning programmes
- (2) Helping peoples' involvement in family planning clinics and attracting new referrals.
- (3) Sex education for students in schools
- (4) Training personnel for the training and technical cadres of family planning to improve performance.

The programme included a large ingredient of tape replay. No details available on results achieved.

JAPAN

Research Institute of Telecommunications and Economics +

'Some features of CATV in Japan in 1973' (no author's name given). Chapter 5: 'This is SHK - an attempt of Grass Root democracy' describes the value attached to 'municipality broadcasting' in Shimoda. No mention of portable video.

It would be strange if the country that produces most of the portable equipment and has a world reputation in educational broadcasting did not in fact have any examples of use of video in non-formal education.

+ 6-13 Azabu - UGURA - CHO
Minoto-Ku
TOKYO
Japan

PACIFIC

The East-West Communication Institute (1777 East-West Road, Honolulu, Hawaii 96822) holds conferences and seminars, publishes studies on communications issues affecting the Pacific and of worldwide interest, and issues an annotated bibliography and newsletter.

Its report, published in IEC Newsletter No. 20 (1975) on a Unesco workshop on 'The Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes' held at New Delhi, India, October 7-16, 1974, contains a reference to the effect on workshop participants themselves of using video. This is interesting confirmation of the need for decision-makers to experience, if possible, the practical use of video so as to witness at first-hand its psychological effects (see Chapter II).

PAKISTAN

Karachi (1975) (The report dates from a time prior to the commencement of the project)

"The World Bank is about to assist the Government in undertaking the Lyari slum improvement program. UNICEF has been asked to include a communications component in this program. Under a consultancy for UNICEF, help was provided (by Chaturvedi and Heyn) in designing this component. It will consist mostly of using video interview techniques to bring about an exchange of ideas and opinions between the slum dwellers and the staff of the Karachi Municipal Corporation. The project will combine with this video work a good deal of community organisation in order to turn the various suggestions into concrete activities which will be carried out with the participation of the people themselves. This project is scheduled to commence in the Spring of 1976 for a two year period."

(Summary from 'Video for Development' by Suvira Chaturvedi and Michael Heyn, a working paper prepared for a seminar at the World Bank, April 1976).

PHILIPPINES

Francisco Trinidad and Loretta Atienza 'Final Report: Unesco Hardware Experimentation Project' (undated) (1976).

This project, running for a year, established working relations with the University of the Philippines, Institute of Mass Communications (IMC) Field Projects to aid in their training, documentation and motivation activities. The Field Projects were: Folk Media project, Cebu Clover Project, Project Support Operations Research, Rural Theater Project, Eastex Campaign Project. The Unesco project was also engaged in work in family planning and documentation of various community development activities.

The work took place in 14 provinces in Luzon and Visayas in rural and urban settings. A studio provided $\frac{1}{2}$ " editing, mixing and titling facilities and audio-mixing. A Toyota cruiser was converted at minimal cost (\$28) to accommodate a 3-camera mobile unit with mixer, generator, cables etc., allowing coverage of plays, folk presentations and other events.

Some 150 hours of videotape were produced. The Unesco project staff carried out on-the-job training of project staff and IMC students with whom they worked.

The equipment (Sony monochrome $\frac{1}{2}$ ") withstood rough transportation, dust and humidity well. Incompatibility between portapak and edit VTRs caused most problems. Fluctuating voltage caused high consumption of fuses.

In rural areas, relatively unused to broadcast TV, the use of video was a great attraction and stimulated interest in conventional presentations on eg. nutrition. "The impact of seeing their children's malnourished conditions fed back to them (the adults) on TV gave the problem of sense of immediacy and local reality, a sense of personal need that was quickly answered by the lecture on nutrition".

One project found video successful in bringing to the attention of top officials the problems encountered by local officials and field workers. VTR "cut across the administrative lines to hasten action on local problems". "It also gave the local people a sense of their importance in the planning and implementation of their project".

A very successful use was in capturing faithful documents of folk media all over the Philippines and replaying them in other parts of the country, creating a cultural exchange. Performers in one area often sent messages and advice to other areas, or related their

experiences so that others might benefit from them. Similar fruitful exchange was achieved between mobile theater groups. Such tape exchange, the report states, will be greatly consolidated if and when video centres are established in regions.

VTR was seen to motivate participation and commitment in seminars, workshops and among staff in a family planning clinic whose work had become stereotyped and was failing to hold clients. Video shows were also used to solicit attention and launch campaigns.

The experience of the Project in trying to arrange broadcast diffusion of taped material is of interest:

"Our efforts show that with the present facilities material will be refused. All stations broadcast in colour entirely. Only now are some stations going into 3/4" facility with timebase correctors (TBCs). 1/2" facility is considered 'toy' level and Sony small gauge equipment is said to be 'not perfected'. The possibility of placing our tapes in provincial relay stations is still open. However, considering the equipment we have seen in provincial stations, we will probably need a TBC. . . Even then the prevailing attitude to our kind of material - non-commercial and of local value - is hardly positive"

The equipment (TBC, process amplifiers, special effects generator) was not available which could have improved the quality of tapes to broadcast standard - even had there been time to include this type of work in the face of other priorities. Since an increasing number of Philippine broadcast stations have 3/4" playback facility, this points in the direction of 3/4" gauge for portable use. An added attraction to using this standard is that it would facilitate exchange with neighbouring countries.

SRI LANKA

Sri Lanka (1975)

"The work in Sri Lanka was aimed at determining how communications media could be used to improve the Government's family planning program. This was done as part of the review of the United Nations Fund for Population Activities (UNFPA) six-year program in Sri Lanka.

The result was a total revision of the existing 'Communication' and 'Health Education' projects, so as to orient them away from a centralised mass media approach to a decentralised effort to get rural people involved in the creation and implementation of a population program. Video is to be used in both of these projects to get people expressing their ideas about family planning as they see it, and to get the various Government agencies adjusting their programs to be more relevant and acceptable to what is being said. This work will be carried out over the next two years. The report of the Consultancy is available for more details".

(Summary from 'Video for Development' by Suvira Chaturvedi and Michael Heyn, a working paper prepared for a seminar at the World Bank, April 1976)

THAILAND

The Thailand National Family Planning Programme, carried out by UNFPA and UNDP/DSCS in 1973.

"Videotape was utilised in this project to encourage two-way communication in the context of rural training of field health personnel of all types. The purposes of the training courses planned by the Ministry of Public Health were to provide technical information, skills practice, and discussions for feedback purposes on medical subjects and rural communication technique.

VTR was to be used in the following way:

- to record midwives' discussion on problems, needs, ideas and opinions of the rural health system to be shown to midwives in other training regions of the country, as well as to the administrators at the regional and national levels of government.
- to record midwives' role playing discussions with mothers for self and group evaluation of clinic practices and communication techniques
- to record field situations showing different clinic arrangements procedures, field visits and public meetings for discussion and evaluation in the training sessions.
- to record medical processes such as surgical operations, which would not be seen in the training setting, for demonstration and discussion purposes.

These methods of training, coupled with slides, films etc., were implemented through a system of nine mobile communications vans each equipped with $\frac{1}{2}$ " portable video tape unit and monitors. In addition, each van was equipped with a wide range of other audio-visual tools including tape recorder, slide projector, exhibition screens, film projector and supplies for on the spot production of simple audio visual aids.

Training was conducted in rural clinics. The personnel accompanying each van included a driver/projectionist and a health educator trained in communication and training methodology. A regional medical supervisor/trainer was also in attendance. Mobile vans worked in a single region going from province to province a month at a time. Upon completion of the training programme in the daylight hours, public communication was practised by the midwives utilising tapes and other media to promote discussion with villagers.

This combination of medical training and dialogue between community midwives and administrators was a unique trial of communication methods designed to increase participation at many levels. This is an ongoing project. An evaluation of its effectiveness is taking place and will be available in the near future".

(from a paper prepared by Lorraine Herm 'Video Tape Recording : a Tool for Participation in Development' 1976.

SOUTH EAST ASIA

The South East Asian Ministers of Education Organisation (SEAMEO)
'A Study of Non-Formal Education in the SEAMEO region 1973-1974'
 available in the form of a Summary report and a Preliminary Report
 from SEAMES, Darakarn Building, 920 Sukhummit Road, Bangkok 11,
 Thailand.

The chapter on mass media is useful in giving the broadcasting context within which existing and potential video schemes can operate.

Addresses

Asian Mass Communication Research and Information Centre (AMIC)
 39 Newton Road
 Singapore 11

published papers, monographs, conference reports and bibliographies, mainly concerned with mass media and communication studies.

Unesco Regional Broadcasting Office
 and Asian Institute for Broadcasting Development,
 PO Box 1137
 Pantai
 Kuala Lumpur
 Malaysia

LATIN AMERICAARGENTINA

Centro de Arte y Comunicación (CAYC) has organised a number of 'open international encounters' for which programme brochures are available.

Although it has been the intention of this study not to include 'video-art' Jorge Glusberg, CAYC's director, sees video as, in effect, a means of non-formal education, even of international understanding, for "artists can carry on dialogues among themselves and with the public about what they think and feel. As Latin Americans, we stress, in particular, that these encounters be open, because it is the public, the final receiver, who must decide... By means of video, men from different parts of the world can cross the bridge which connects them with their colleagues, because due to a real distance they don't know each other and they are kept incommunicado in spite of their common interests".

Programme note by Jorge Glusberg for the 4th International Open Encounter, Buenos Aires, November 1975.

CAYC, Elpidio Gonzales 4070
Buenos Aires,
Argentina

CARIBBEAN

International Broadcast Institute, 'Communications and Information for Development Purposes in the Caribbean Area', report of a seminar at Georgetown, Guyana, December 1974, organised by the International Broadcast Institute, Friedrich Ebert Stiftung, and the Ministry of Information and Culture, Guyana, 1975.

The IBI has now changed its name to the International Institute of Communications, address : Tavistock House, East,, Tavistock Square, London WCLH 9LG.

Although the papers and discussions mainly assume that the broadcast media are the ones in question, there are some valuable discussions of 'needs', definitions, attitudes and strategies. Particularly relevant to the present study is the report of the Working Committee on 'The Role of Communications and the Media for National Development in the Caribbean Area: the Formation and Implementation of National Communications Policies'. Among other points the Committee noted (p.50)

"there should be decentralised use of the mass media and other communications channels, according to the requirements of the project; for example, its sociological and environmental patterns; opportunities to involve local participation by and

through local voluntary news correspondents; promoting cheap duplicating methods, regional and local broadcasts etc.

... technical alternatives should be carefully considered so as to make possible the choice of the most appropriate technology. Special care should be taken to try to foresee all the implications of introducing 'high' technology and to make the fullest possible use of 'intermediate' technology. . .

... the software content of development support communication cannot be imported since it must be produced according to the adopted development objectives, and projects must be geared to the specific communities and audiences concerned. . .

... development support communication must be coordinated with the educational systems, particularly at the policy level, so as to avoid contradictory messages being transmitted by the two systems"

CHILE

"The use of VTR in an overall training context was tried in Chile by the Instituto de Capacitación y Investigación en Reforma Agraria (ICIRA) and FAO in 1973. Starting in 1964, and continuing under the Allende government, the Chilean Agrarian Reform process brought about the need for training thousands of campesinos who had changed their roles as peones for a more active and responsible one as members of farmer co-operatives. ICIRA was charged with this task and established an integrated audio-visual Unit to handle communication elements of the training programme, which was expected to be massive, participative and based on a high degree of illiteracy in the clientele.

The following objectives were identified: (1) to gather up-to-date knowledge of the physico-social reality of the campesinos (2) to study the feasibility of self-expression and a participatory training system (3) to investigate the most appropriate communication techniques for training (4) to evaluate the possible effects of audio-visual communication in the campesino environment (5) to research appropriate methods for training of campesinos, government officers and techniques in communication techniques.

The procedure was to produce videotapes for training purposes on specific subjects related to agrarian reform. Two main types of programmes were planned - those aimed at creating an awareness of status and identity; and those which gave training in agricultural techniques. These tapes were to be screened on TV monitors in cooperative or peasant organization meetings. Discussion and reactions to the programmes were then to be recorded. The recorded discussions were to be incorporated into the original programme and played back in three situations: to the original audience for stimulation of further discussion, to other groups of peasants in nearby villages, for stimulation of discussions, and to government officials for feedback purposes in planning.

Unfortunately no evaluation of the use of videotape was done since the project was abruptly terminated as a result of the military coup in 1973. The programme was barely begun although indications were very promising up to that time. A similar project is beginning in Peru, assisted by FAO, which will provide useful experience related to the Chilean example." (From a paper prepared by Lorraine Herm, 'Video Tape Recording: a tool for Participation in Development', 1976).

COLOMBIA

During the International Exhibit in Bogotá in 1974 (World Population Year) videocassettes containing programmes on family planning made by the ARCA Foundation were shown: the tapes referred viewers to three clinics in Bogotá, Medellín and Cali where, for two further months, other tapes were played to a total of 5,3000 people. 4,500 people completed coupons asking for more information on family planning services and were referred to clinics and community-based distribution of contraceptive outlets.

(Source: IPPF, Western Hemisphere Region, Inc.
111 Fourth Avenue
New York
NY 10003
USA

Comment It should be noted that like the Jamaican Family Planning project (q.v.), this scheme involved only the playback of pre-produced tapes. There is also no indication whether or not discussion was organized.

COSTA RICA

Stichting Videoheads, 'UNESCO Hardware Experimentation Project: Report' June 1976

The objective of the project is to study the efficacy of use of VTR in maximizing the impact of a population communication training programme and in field motivational work. The project is run by the Department of Social Security in association with the Demographic Association. In addition, it is hoped that the studio facilities made available by The Department of Social Security will allow the use of 1/2" video material over the broadcast system.

GUATEMALA

The philosophy behind an intervention using video for agricultural development in Guatemala in 1972, and not previously reported, is described here by Charles Posner, one of the video team, who is now on the staff of SERED (Section for Rural Education and Development, University of London Institute of Education, 57 Gordon Square, London WC 1H 0BT)

The account, transcribed from the tape recording of an interview with the present writer in London, August 1976, is given almost in its entirety for the interest of its explanation, from the point of view of an agronomist of the gap between theory and practice, a gap which video can help to bridge. A position paper of SERED, dated 1976, explains why video features in its training courses for overseas agricultural officials:

"Video and other such techniques have an important role to play in 'non-directive' education. It can be used as a prod to discussion under proper conditions. It can allow the distancing from scientific data necessary to be critical about the contents and it can foster the critical adaptation of techniques and procedures, and through the process of adaptation can lead to the development of a strategy for dealing with future problems."

The Guatemala Soya Project - theory and practice in agricultural innovation

"How does one go about introducing a new crop into the community" The problem is that the hypotheses that agronomists and horticulturalists have about various crops are based on a fairly abstract knowledge of climatic conditions, soil, hydrology, etc., and we cannot predict that a particular crop will succeed in a particular micro-climate, even though at first glance from records it might appear that it will.

Again there are problems with social relationships because the introduction of any crop has tremendous impact in terms of society. Normally when a crop has been introduced on the advice of an agronomist it has been done either through a large landlord which means that he rides roughshod over the peasants, the landless and the agricultural workers, or on the other hand it has been introduced by government fiat in such a way that the peasants have been so immobilised not only physically but even spiritually that their processes of thinking are paralysed: they don't feel the knowledge they have about micro-climates, possibilities and social relationships is valuable at all. They feel that they are being presented with a particular kind of science.

Now it appears to me that the way films have been organized before - as indeed the entire educational system - is one based upon distance from the peasantry. Generally, it is by people working in urban communities for large international organizations, who don't have anything more than a generalised feel for the communities and who set up a dialogue that works in one particular direction. And the films that have been produced along these lines have been in a sense the Agronomist speaking to the Peasant, giving instructions in very much the same kind of way.

This is very strongly related to the way television operates in these countries. First, TV is seen as a complete form of amusement with the hidden message that the urban civilisation is better than the rural civilisation - which comes over most strongly through the advertisements; and second, 'white is better than black' in that the only faces one sees in Latin American TV are white European faces...so you have that particular force of alienation.

Quite a few people are therefore very chary of using video at all. However, it appeared to us that if one could present a series of hypotheses in such a way as to catalyse people into a discussion and, so to speak, 'valorise' their own judgements, it would be possible to overcome some of these different problems.

We decided to use a modification of the Medvedkin technique (Cinetrain used in the 20s in Soviet Russia): we would make a short videotape of community 'A' where soya was growing successfully. We would have the people who introduced the soya describing what they were doing, showing how the crop works and talking about the problems that the introduction of soya brought into the community; for instance, there might be a disruption in, say, shepherding, and this would mean that the women would have to contribute more time working in the fields than they did before. This in turn brought problems such as who was going to look after the children. It had a tremendous effect on the social division of labour in the community.

For Community 'A', the actual preparation of the tape was an educational experience, because it brought out into the open all kinds of problems which had been hidden below the surface. At the same time we made a short videotape in community 'B', where the peasants were talking about their own particular problems in terms of food production. The tapes were then exchanged and shown in the other community.

When the Soya-growing tape was shown in community 'B', it launched all kinds of discussions, ending with a commitment to try soya on an experimental basis. We also told them that they should write up their experiences so that they could be communicated to other communities as well. (Q: Could they write?) Some of them could write; it is also a very good way for people to learn how to write - in a sense they have to, if there is a real problem. Another aspect of this is that certain of the peasants had to do research into the particular crop: we prepared little pamphlets about soya and general horticultural guidance as well.

Film 'B' was shown to community 'A' and we taped their responses in discussion and exchanged again.

What was clear to us was that the distance, the detachment from the video makes it possible for people to be more critical, and at the same time the fact that they have played a role in the production means that they are not as alienated from it as they are from a so-called 'scientific technique'. (The villagers played a large part in the production and in the editing. The tape was played back straightaway to ask what they wanted in and what needed adding or cutting. The tapes were then taken away for editing in Guatemala City and the finished version was again checked with the villagers).

What is important in terms of village people working together, having a critical attitude towards science and scientific procedures, is the fact that the experience actually brought them together; that it did something about the dreadful rural inferiority complex that these people had. They also realised that all technology was not either a gift from the gods which the gods had to direct them in the usage of, nor is all technology something that is very bad and has to be rejected; that technology can be used according to their own kinds of needs. We feel that the process of taping, discussion, more taping and discussion was something that was contributing to the development of critical attitudes, and doing something to boost their self-confidence.

The agronomists, particularly in Latin American countries and developing countries, are trained in an agronomy not relevant to the needs of the countries. Most of the needed protein and vitamin can only be produced through intensive labour. Either you have large estates where, historically, you whipped the peasants, or you have a system of peasants being deeply involved in the entire productive process itself. This can either mean direct ownership - small peasant holdings - or some form of voluntary cooperative.

In order to get people to work and to be interested, they must have an understanding not only of the techniques, but the social uses of the techniques. The science of agronomy is not sufficient to do this. It generally works only with extensive crops, having been moulded very much by the 'milk-wheat-meat' complex in developed countries. To the extent that it deals with developing countries it only deals with extensive plantation crops such as bananas, cacao, coffee - crops for export, which tend not to be labour intensive.

And given that these countries must begin to develop the ability to feed themselves, there has to be a change. There has to be a different form of agronomy which is much more concerned with the social aspect of work. This is why I think that video can play an extremely important role in getting the peasants to raise their own level of consciousness of their own possibilities and their own needs.

This calls for a change in the attitude of the agronomist, because the agronomist has traditionally been convinced that he understands the science of agriculture itself and all that he has to do is to present it. The general form of presentation has always been 'the teacher who instructs the pupils', which is a totally unworkable system as far as intensive agriculture is concerned. In the latter what is necessary is a day-to-day knowledge of the land. So a productive interplay must be created between those who have the day-to-day knowledge and those who have the abstract knowledge of possibilities of alternative kinds of crops; and who also have either the understanding of the kinds of social relationships that this would bring about, or at least the awareness of the possibility of this creative interplay in the presentation, so that those who have the day-to-day knowledge can feed it in constructively....

One has to develop a battery of techniques: one is a process of 'de-expertising' the expert, particularly the intermediate level of agricultural extensionists, who, because of their defensive mechanisms tend to emphasize the professional side and the immutability and inviolability of their science - much more so than many of the top-ranking scientists.

It's here that something like video can play a role, because it allows this instant interplay and communication to take place - even, if one's being optimistic, a dialectic with a new synthesis at the end. So one is interested in this or any other technique which can bring about changes in rural communities."

JAMAICA

Martha Stuart Communications Inc. 'Jamaica Family Planning Project' 1975, available from Martha Stuart Communications Inc. 66 Bank St., New York, N.Y. 10014, USA

Project and report

The report is the result of a one-week observation and evaluation by two social scientists on the short-term, immediate reactions of audiences to a tape, 'The Jamaican Women' made by Martha Stuart Communications. The tape was made by an experienced video producer who recorded the views and opinions of ten women, drawn from a cross-section of socio-cultural backgrounds, on how many children they wanted, on love and personal relationships, childbirth, etc.

Verbal responses at different viewing sessions are quoted and a 13-page report summarises the project as a whole.

Comment

The project involved pre-produced material and no recording at the various sessions. The report conveys the feeling that it was the first time the observers had witnessed an audience's exposure to quality AV material and subsequent discussion with a facilitator. Nevertheless, there emerges a clear indication of the effectiveness of the tape's message for stimulating reappraisal of attitudes. No longer-term effects were recorded although the report is introduced as including "the potential impact upon family planning programmes in Jamaica".

PERU

Francisco Gerace, Hernando Lazaro, Florentino Mayuri,

'Comunicación Dialogica a Travers de la Video Grabadora Portatil: Una Experiencia en el Pueblo Joven - Mateo Pumacahua' Accion Comunitaria del Peru, June 1972, No. 64. pp1-19.

Ingle summarises this experiment, describing it as similar in nature to that of the Skyriver project (see USA).

"At the time of the experiment, Mateo Pumacahua was a newly created village or 'pueblo joven' of about 100 families. The villagers showed signs of disunity, discontent, distrust toward neighbours, and a loss of self-confidence. Under the auspices of 'Acción Comunitaria del Peru' portable 1" VHS were introduced, villagers were taught to use the recorders, and were encouraged to talk about their feelings and problems. These sessions were recorded and later these tapes were screened and discussed by the community in town meetings. Gradually, over a period of time, the discussions after the screening led to a dynamic interaction amongst the villagers and eventually awakened a spirit of co-operation and reflection in them. Neighbours came to know each other and developed a community spirit in which they recognized that all had a role to play.

The videotape recorder later was used by the villagers to record messages to acquaint government officials outside the village with their community problems in which government assistance was needed.

The Mateo Pumacahua experience, according to the 'Acción Comunitaria del Peru', has demonstrated that when a villager learns to handle the new communication technology, he can express his problems in a manner that is so natural and moving that he evokes empathy and understanding on the part of those viewing the tape. This empathy and understanding clear the way for more concrete action."

(Summary from Henry T. Ingle, 'Communication Media and Technology: a look at their role in non-formal education programs', ICIT, August 1974, p. 21

TRINIDAD AND TOBAGO

OROW (Group Resources for Women) was set up in 1974 under the auspices of UNESCO's Lifelong Education Programme as an educational pilot project for women. The purpose was to use communications and communication techniques as a main generative force in community development and adult education by stimulating interest in the processes of social development and by changing attitudes, where necessary, toward self-help in various fields.

The project intended a three-pronged approach: (1) to use radio, a local newspaper (where none existed before) and video (to identify local needs and create awareness), with a travelling media van to publicise the programme, (2) an education, information and training programme (3) the direct stimulation of community action.

In the outcome video was used mostly for recording handicraft work and some local views, but staff were lacking who were able to use it for intensive animation.

Frances Berrigan, 'Community Media and Development' Middlesex Polytechnic, 1975, pp. 32-35.

VENEZUELA

Juan Downey is currently working with 1/2" colour video among the Yanomami Indians in Southern Venezuela (see USA).

NORTH AMERICA

As explained in the Introduction, this survey has been chosen to approach Canada and the USA in a different manner from other countries. So much video work has taken place and is taking place in North America - and so much is well documented - that valuable space might be taken up recording projects many of which are relevant only in Western, urban contexts. Therefore, one or two seminal projects are noted, and, for the rest, it has seemed best to list addresses of information sources, to which interested readers can refer with specific requests.

CANADA

Even if it has never been established who was the first to use video in community development, in an important sense it is true to say that Canada was where it all began; true, because the example of the Canadian National Film Board's Challenge for Change/Société Nouvelle (CC/SN) programme has had a far-reaching influence since it began in 1967.

Challenge for Change is the English speaking half of the programme; its newsletter is 'Access'. Société Nouvelle is the French speaking half, with Médium Média as its newsletter (1).

Structure of the programme

The CC/SN programme was begun in 1967 as the first concerted attempt by the Canadian Government to use film as a communications instrument. Different Federal Departments and agencies contributed jointly, on a parity basis, with the National Film Board to provide an input of ideas and resource information into the planning of the programme, whose specific aims were :

- (1) to increase public awareness and understanding of Canada's social problems
- (2) to examine the effectiveness of Government programmes designed to alleviate such problems
- (3) to promote citizen participation in the solution of the problem (2)

The Inter-departmental structure of the programme is as important as the actual development work using media, and, on the face of it, is as transferable to other national contexts. Various Federal Departments have been associated with the Committee over the years,

recently each Department's contribution to the programme being \$100,000. These included, principally, the Citizenship Branch of the Department of the Secretary of State, the Departments of Agriculture, Health and Welfare, Regional Economic Expansion, Indian Affairs, Central Mortgage and Housing, and Manpower and Immigration. A basic rule prevents Departments canvassing a narrow departmental interest: - no project is allowed to cover less than three Departments' interests. Membership includes, on an equal basis, Departmental representatives and production staff of CC/SN.

Hénaut's 'Report on the Australian Video Access Project' (3) describes this aspect of CC/SN and recommends an inter-departmental structure for the Australian programme. Hénaut, a staff member of Challenge for Change and finally Executive Producer until 1976, was well qualified to make such recommendations, and the report as a whole, though concerned with another country, is interesting as an implicit evaluation of CC/SN. An earlier, detailed analysis of the programme's structure is given by Nelson (4), while a later official review can be found in a position paper of December 1974. (5).

'The Fogo process' - 1. The Literature

It is perhaps not surprising that the subsequent and widespread imitation of the CC/SN approach have produced clearer statements than those few that exist of the Fogo Island project which was its origin. For anyone wishing to get an overall impression of the approach as illustrated by many projects, it is not a long task to read all thirteen of the issues of Access. Hénaut's article in Access no. 7. is the nearest contemporary account (6). The article is reprinted in 'Video and Community Development' (7) 'Citizen Communications' (8) contains an account not only of the original Fogo Island project, but its continuation by the Memorial University Extension Service in succeeding years. Gwyn (9) records the position at 1972. The work of the Extension Service itself is described as one of the case studies in Unesco's Open Learning (10). Other sources are Guité (11), Williamson (12) and Rose and Herman (13).

'The Fogo process' - 2. The Method

In the summer of 1967, a National Film Board film-maker working with a community development officer from the Extension Service of Memorial University, Newfoundland, developed a method of participatory film production, editing and utilisation which has come to be known as 'the Fogo process' from the small island, near Newfoundland, which was the subject of the project. The following summary follows the accounts of Hénaut and the Task Force report 'Citizen Communications'.

Fogo was chosen because it represented in microcosm most of the basic problems of rural Newfoundland. Its inhabitants were isolated from outside by geography and from one another by long-standing inter-community rivalries. The decline in in-shore fishing had placed 60% of the fisherman on welfare. Lack of capital prevented the improvements (larger boats) that would have revived the industry. There were no unions and the cooperatives had been allowed to die. "The people were trapped in a cycle of isolation and poverty from which they lacked the knowledge and confidence to escape". The provincial government were considering resettlement as the only solution.

When the production team arrived "the people were told that footage would be shot only with permission, that the people on the screen would be first to see the rushes and would be able to have removed anything they did not like or felt ashamed of. People relaxed when they found they need not fear 'making mistakes'. They were encouraged to suggest locations and subjects for filming. And they were promised that none of the films would be shown outside their villages or outside the island without their permission" (6).

"Far more important than the content of the films was the process of making them. More important still was the process of screening them, a month or so later, for the people of Fogo. All over the island, group viewings were organised, Opposing factions within the communities were given the chance to examine each other's views without direct confrontation or hostility. The team was amazed to discover that people who would never have considered standing up and expressing their views at a public meeting were quite prepared to attend a public meeting and watch themselves on a screen expressing precisely the same views. Through looking at each other and themselves, Fogo Islanders began to recognise the commonality of their problems. As important, they began to become conscious of their identity as Fogo Islanders, and they discovered that preserving the Fogo environment mattered to nearly all of them. A new consensus was being arrived at.

Eventually, with the Islanders' permission, the decision was taken to screen the films for decision-makers, politicians and civil servants. Their impact was profound. As one Film Board official put it, "We finally had fishermen talking to Cabinet ministers. If you take fishermen to the Cabinet, they won't talk about the problems of their lives the way they will among other fishermen. But if you let government people look at films of fishermen talking together, the message comes through". After the screenings, the comments of several ministers were recorded and played back on Fogo". (8).

Concrete action followed: a cooperative was formed and five years later had a membership of more than a thousand. A cooperative shipyard, set up in 1968, launched its first 'longliners' capable of reaching deeper fishing grounds, the following year, and by 1972 had produced 24 such boats. The coop took over the management of two small abandoned fishplants, then persuaded the government to lay plans for a new multi-purpose plant. A new junior-senior high school was built, serving, unprecedentedly, all religious denominations.

By 1968, video technology was available and subsequent projects of CC/SN incorporated the new medium, whose main advantage was the capacity for immediate playback and a speeding up of the whole process. One of the most graphic illustrations of the use of video is shown in the film 'VTR St. Jacques' (14). The written account of the same project is in Access No. 4. (15).

'The Fogo process' - 3. Evaluation

"A central question remains unanswered: exactly how much influence did the filming process have on Fogo's subsequent development? Certainly, the films themselves could not have effected change; rather what seems to have happened is that the cameras, in the hands of sensitive social animators, catalysed a desire for change that already existed in latent and inarticulate form. At the same time, the filming-screening process opened new channels of communication

between individuals, and between communities. Similarly, screening the films for politicians and civil servants opened new channels of communication between Fogo Islanders and decision-makers". (8)

"What was the role of the film? One thing we cannot say is: the films did it. Some inspired leadership and hard work on the part of many islanders are factors that still stand out. .. I think we can say that film broke through the bad habits of non-communication and misunderstanding and liberated people from apathy. With the fresh film view of themselves, they evaluated their own capacities and energies and put them to work." (6) (7).

According to the Task Force report "no evaluation of the Fogo experiment has been undertaken". A general evaluation of CC/SN's work and a discussion of the methodology of evaluation of such work was attempted in 1973 by Taylor and Every-Taylor (16) but the CC/SN position paper already referred to implied some dissatisfaction with all evaluation attempts up to that date (1974), with the exception of a project undertaken as a master's thesis for the University of Calgary in relation to Challenge for Change's Drumheller project.

Challenge for Change/Société Nouvelle - subsequent development

The programme has widened and developed with regional offices furthering projects: the Surrey project in Vancouver and work with unions in Toronto are of particular interest. Much effort and attention is paid to 'distribution' by which is meant what educational broadcasters understand as 'utilisation'. There is a recognition of the value of an institutional base - such as Memorial University provided in Newfoundland and, more recently, the Parallel Institute in Montreal - in order that a commitment to the community can be guaranteed. Association with universities and colleges has the added benefit of improving the science and scholarship of evaluation studies.

CC/SN and cable TV

The experience of involvement with a cable company in Thunder Bay led to the formulation of a brief by CC/SN to the Canadian Radio-Television Commission (CRTC) in 1971 concerning the relationship between cable companies and communities and the need for regulation to protect community programming. Many of the points made by CC/SN were incorporated as CRTC policy (17).

CC/SN and urban distribution vidéographe

Vidéographe was founded in 1971 in the St. Denis quarter of Montreal with funding help from Société Nouvelle. Its beginnings are recorded in Access No. 8. (18) and in Video in Community Development (7). Its work is based on a threefold hypothesis:

- (1) that non-professional citizens have things to say
- (2) that what they have to say is often of interest to the whole population and not only their friends
- (3) there exists in $\frac{1}{2}$ " video a medium which allows these intentions to become reality.

By 1975, Vidéographe had three functions: a production workshop, a distribution centre and a research centre.

Where production is concerned, every project proposed by a citizen is considered by a programme committee (consisting of three staff and three outsiders), which, in giving approval, apply two criteria: that 60 days work will be invested by the proposer in the production of a $\frac{1}{2}$ hour videotape, and that the subject must be of interest to the whole population. (Apart from this no political, moral or religious censorship is applied). No one receives a wage for making a tape. Those who make tapes remain the sole owners of their production.

Vidéographe has four modes of distribution: the video-theatre on its premises; video-cassettes; selecto-vision (a system which has been adopted experimentally in certain multi-channel cable networks. The audience is offered the opportunity to telephone in requests for particular tapes which are played out on a number of channels, sufficient to accommodate several request simultaneously); broadcast networks.

As a centre of research, vidéographe has developed several important modifications in $\frac{1}{2}$ " editing technology which have been subsequently adopted by equipment manufacturers.

CC/SN and broadcast distribution - TVC-4 St. Jérôme

During the course of 1975, Vidéographe (whose connection with CC/SN was by now only filial) was involved in setting up a small community TV station in St. Jérôme, a town about 40 miles west of Montreal. A low-powered UHF transmitter (fixed to the spire of the church) was used and connections were made on occasions by line to a local cable station whose bi-directional capacity (allowing live inputs at points in the network to the studio) gave the broadcast station a wide range of live, outside broadcast possibilities. Vidéographe was assisted in funding by the Régie du Service Publique of the Quebec Government, which came into dispute with the Federal Government over the propriety of the station's operating under an educational licence. The Quebec Government argued that the kind of community access programming transmitted by TVC-4 was 'educative' (19), and therefore a responsibility of the Provincial Government. The CRTC regarded the programming as falling under its jurisdiction and withheld recognition in the form of a CRTC licence.

After three months of programming 2-3 hours a day from March to June 1975, funds ran out, and after a brief second period of transmissions from January to March 1976 (approx. 2 hours per week) the Vidéograph Board of Administration closed the project down. Discussions with the Quebec Ministry of Communications resulted in an agreement by the Ministry to invest \$40,000 on condition that the local education institutions seconded staff to produce what in effect would be 'télévision scolaire' rather than 'télévision éducative' for an initial six-month period, beginning in November 1976. Community programming would not recommence until after that first proving period. However, January 1977 was set as the deadline for the agreement of the local education institutions to commit themselves to the project. In the event of their failing to do so, Vidéographe agreed that TVC-4 would have to be closed down permanently. (20)

CC/SN - conclusion

It has been thought necessary to describe this programme in some detail because of its formative influence outside Canada.

Job Creation and video

It is worth noting that a considerable number of Canadian video projects have been funded wholly or in part by the Federal Department of Manpower and Immigration since its introduction in 1971 of three schemes of Job Creation. The calculation underlying the Local Initiative Program (LIP), Opportunities for Youth (OFY) and the Local Employment Assistance Program (LEAP) was that central funding for local schemes to relieve unemployment made economic sense as well as improving the morale of citizens and communities who, instead of passively receiving unemployment and social welfare benefits, were involved in schemes for community benefit for the most part of their own devising. (21).

References

- (1) Challenge for Change/Société Nouvelle, National Film Board of Canada, PO Box 6100, Montreal, Quebec H3C 3H5, Canada.
- (2) Virginia Stikeman 'Film as Catalyst' Challenge for Change October 1970. An early official account is contained in Chapter 12 'The Unreached' of 'To Know and be Known' The report of the task force on Government Information, 1969.
- (3) Dorothy Todd Hénaut 'Report on the Australian Video Access Project' March 1975.
- (4) Ruben F. W. Nelson ('A Review of the Roles, Structure and Processes of the Challenge for Change/Société Nouvelle Committee and Staff' August 1973
- (5) Challenge for Change/Société Nouvelle 'Future Goals: a position paper' 20 December 1974, Montreal.
- (6) Dorothy Todd Hénaut 'A Powerful Catalyst' Access No. 51 Winter 1971/2
- (7) John Hopkins, Cliff Evans, Steve Herman, John Kirk 'Video in Community Development' 1972, available reprinted as JCATS Vol.I from Fantasy Factory, 42 Theobalds Road, London WC1X 8NW.
- (8) 'Citizen Communications' 1973, a report of a Task Force sponsored by a Department of Secretary of State, the Department of Communications and the National Film Board, pp.40-47.
- (9) Sandra Gwyn, 'Cinema as Catalyst: Film, Videotape and Social Change: a report on a Seminar', Memorial University, Newfoundland, 1972. This account is the one followed by Berrigan (1974).

- (10) Norman MacKenzie, Richmond Postgate, John Scupham 'Open Learning: systems and problems in post-secondary education' The Unesco Press, 1975.
- (11) Michael Guite 'Videotape and Community Development in Newfoundland' Stanford University, Institute for Communication Research (no date given).
- (12) Anthony H. Williamson 'The Fogo Process - User oriented Communication Systems and Social Development - the Canadian Experience' UNESCO, Paris.
- (13) Earl Rosen and Reg Herman 'The Community Use of Media for Lifelong Learning in Canada' Unesco, Paris.
- (14) 'VTR St. Jacques' 16 mm b and w, produced by Bonnie Klein available from National Film Board Offices.
- (15) Dorothy Todd Héaut and Bonnie Klein 'In the hands of the Citizens : a video report', Access no. 4 Spring, Summer 1969.
- (16) James R. Taylor and E. van Every Taylor 'Using Videotechnology for Social Change: a framework for the generation, selection, operationalisation and evaluation of CC/SN video projects' report submitted to the Interdepartmental Committee of Challenge for Change/Société Nouvelle, University of Montreal, May 1973.
- (17) Canadian Radio-Television Commission 'Policies Respecting Broadcasting Receiving Undertakings (Cable Television)' 16 December 1975.
- (18) Elizabeth Prinn 'Vive le Videographe' Access No. 8. Spring 1972.
- (19) Videographe 'La TV Communautaire de St. Jérôme est Educative' 1975
- (20) Sources for the description of Videographe and TVC-4 are presentation by J-P Masse, 'Symposium: Publication macht Programm', 16th Styrian Academy, November 1975, and personal correspondence from J-P Masse to P.M. Lewis).
- (21) 'Job Creation Programs in Canada' undated, from Job Creation Branch, Department of Manpower and Immigration, 9th floor Cumberland Avenue, Ottawa, Ontario, Canada. When Job Creation was introduced by the British Government 1975, one of the early schemes approved was one which, modelled on a LEAP scheme in Vancouver, used video in the training of young school leavers in Bristol (see UK).

Sources of Information

The Canadian Radio-Television Commission, 100 Metcalfe Street, Ottawa, Ontario, Canada, published 'A Resource for the Active Community' in 1974 which remains a useful collection of essays on community media.

The Canadian Communications Research Information Centre, 222 Queen Street, Ottawa, Ontario, K1P, 5V9, publishes a newsletter.

Metromedia, 3255 Heather Street, Vancouver, British Columbia, Canada is a community video organisation with long experience of use of video in an urban context. Metromedia is currently involved in a test case with its local cable company over the right of a community to control (as well as supply programmes to) the community channel of a cable station.

The Ontario Educational Communications Authority (OECA)
PO Box 200, Station Q, Toronto, Ontario, M4T 2T1.
Although mainly concerned with broadcast type television support for formal education, some of the curricular uses in the adult education area are in effect concerned with non-formal education while the use of 3/4" cassette technology makes possible portable use.

Vidéographe, 1604 St. Denis, Montreal, Quebec.

U S A

Portable $\frac{1}{2}$ " video came to be used in the USA at the same time as in Canada - 1968. This was a time of protest - against the war in Vietnam, against the withholding of civil rights from black Americans; the Women's Liberation Movement began at this time. There was violence, and, as a strong reaction to violence, a studied use of non-violent techniques of protest.

The social and political context in which video first emerged is important for an understanding of its later use. It was identified as a tool of the counter-culture, the anti-Establishment, the champions of the oppressed.

The American handbooks on technical use and social application of video dating from this period remain some of the best (1). The video practitioners had wide influence, like their Canadian colleagues, both in Europe and in projects in Third World countries, in the funding of most of which American-based international organisations played a part (2), and which many American institutions concerned with international studies reported(3).

American influence was felt in the Canadian Challenge for Change programme: George Stoney was one of the first Executive producers(4) and is now Director of the Alternate Media Center in New York whose Access Handbook is a useful guide to US video and broadcast access (5).

Tim Kennedy, who joined Challenge for Change as a producer in 1973, described in Access No. 12 (6) his experiences using film and video among native Alaskans in what became known as the Skydriver Project. The account is a very vivid statement of an application of the 'Fogo process' (see Canada) - the debt to Challenge for Change is acknowledged. The need for a deliberate, unhurried approach is stressed, the importance of the interviewee controlling the interview, the 'pre-release agreement' (that no one else could see the film/tape until the interviewee has viewed it, if necessary edited it, and approved it), the right of a community to control what happens to a finished tape, ordering its destruction if it thinks fit. There is a graphic description of the effect on State Education officials at a formal meeting viewing a tape of parents speaking their mind; the tape had the added effect of encouraging those parents who normally attended the meetings and who had never dared speak up, to do so.

Kennedy's emphasis on the value of film rather than video for certain purposes is of interest: the very delay caused by film processing gives valuable time for reflection; screening a film for an official necessitates a removal to a different environment (a viewing room) where there is no alternative but undistracted concentration on the screen.

There have been countless uses of video in the USA since the Skydriver Project, but Kennedy's account is worth reading because it has been influential abroad and because it concerns a rural situation in many ways not too dissimilar from Third World countries.

More recently, the community video proponents in the USA have been much concerned with access to cable and broadcast stations, following the FCC's ruling in 1972 that cable operators in the big cities must provide channels for public, educational, local government and leased channel use in addition to the channels carrying imported programmes and pay-TV. These preoccupations being of limited interest for Third World countries are not enlarged on here (7).

Finally, however, mention must be made of a phenomenon not at first sight apparently connected with video - the production of the pre-school educational TV series 'Sesame Street' by the Children's Television Workshop (CTW), New York, 1970. A significant proportion of the huge budget available to CTW (from public and foundation funding) was spent on formative research - the pre-testing of programme segments on groups of children whose response was evaluated using observation techniques in a system no Western educational broadcasters had previously had the time or money to develop. Similar techniques provided feedback evaluation during the course of transmission.

The significance in the context of the present study of CTW's work is that there is available now a tried system for testing response to audio-visual media which has application quite apart from the programme content for which it was devised. Its applicability to particular communications programmes must be for those responsible to judge, but the CTW research findings repay study. (8).

References

- (1) See appendix 1
- (2) See the list of International organisations in Appendix 3
- (3) Listed in Appendix 3
- (4) Stoney's early experiences with portable video are described in 'The Mirror Machine' Sight and Sound, London, Winter 1971/72
- (5) Alternate Media Center, 'The Access Workbook: Vol.1. Resources and Information: Vol II. The Craft of 1/2" Video' New York University School of the Arts, 144 Bleecker Street, New York, NY 10012. (updated)
- (6) Tim Kennedy 'The Skydriver Project: the story of a Process' Access no. 12. (Challenge for Change, National Film Board of Canada) summer 1973.
The project is also summarised in Instructional Technology Report, March 1974, ICIT.
- (7) A quite different journal, also named 'Access' is the best source of information in this area. Published by the National Citizens Committee for Broadcasting, 1028 Connecticut Avenue, NW, Washington DC 20036, USA.
- (8) Children's Television Workshop, 1865 Broadway, New York, NY 10023

Information Source

Ed. Hollis Melton 'Guide to Independent Film and Video'
Anthology Film Archives (80 Worcester Street, New York,
NY 10012, USA), 1976

A comprehensive survey, including 40 pages on video with
information on video centres, equipment loan resources and
TV stations.

EUROPE

As in the case of North America, a comprehensive description of Western European use of video is not judged appropriate in this study. Much of it is well documented and at the same time of doubtful relevance to Third World countries.

European video practitioners had the benefit of being able to learn North American experience before embarking on their own, the portapak not being widely available on European standards until a year or two after its first appearance in North America. The influence of the Candian Challenge for Change programme was in consequence widespread.

The possibility of access to cable TV networks, as elsewhere, has influenced community video. In some countries (Italy, Netherlands, Switzerland) locally originated programming was 'piratically' introduced and provoked legislation to legalise limited experiments. In others, such as France and Germany (FRG), the obstacles and delays in using cable for local programming seem to have been a factor in stimulating the growth of non-networked video.

Although most European cable TV stations have been equipped if not actually with small gauge video at least with interface allowed for, cable TV as such falls outside the scope of the present study. However, the presence in a locality of a cable TV station interested in community programming often prompts and is sometimes preceded by video activity of a nature which clearly amounts to non-formal education. Accounts of cable experiments in Europe (naturally confined to urban settings) are worth examination for this reason (1).

Any survey of the field in Western Europe is greatly helped by the existence of a number of studies commissioned by the Council of Europe in the field of cultural communications. The most relevant of these are noted under the countries concerned - Belgium, France, Germany, Switzerland and the UK, and a publications list can be obtained from the Council of Europe. All studies are in English and French versions (2).

A Colloquy in Paris in October 1975 considered a series of these reports on the subject of 'The Socio-Cultural Aspects of cable Television and Video' and endorsed the following resolution concerning video:

"On the basis of the suggestions made during the discussion of the studies commissioned by the Council of Europe, and desirous of proposing concrete measures likely to improve national communication policies, the participants request the Council of Europe to :

Recommend that the states signatories to the Cultural Convention promote the creation of public communication resource centres at local level. While the legal structure of such centres would vary according to domestic legislation, they would be based on the following principles :

1. Objects

Their main object would be to provide the public with practical audio-visual media for individual or collective expressions (low-gauge video, Super-8, sound recording and reproduction techniques, photography). This would involve a number of inter-related services:

- production, reproduction, storage and distribution of audio visual material
- provision of information on the possibilities and advantages offered by the new media (video, Super-8)
- training in their use
- promotion of research into their social and cultural uses
- promotion of research into improved technology.

2. Equipment

To provide these services, each centre would require, for purposes of:

- Production an equipment pool (fixed and/or mobile) containing a variety of recording and editing equipment
- Presentation "videotheatres" for group use
- Use by the public, on the spot or on loan "videotheques (videotape libraries) with individual viewing screens on a closed-circuit network, with catalogues kept regularly up-to-date.
- Information on new techniques and training in their use, various facilities as appropriate

3. Management

Organisation of the centres may vary according to the specific objects of each, but they should be non-profit making.

They should serve country areas as well as towns.

They should operate on the pluralistic principle of participative management and guarantee equal freedom of access to all users.

It is suggested that ownership of the technical equipment should be kept separate from its use for cultural purposes so as to guarantee the independence of the users. To ensure that the system operates satisfactorily, users should however be required to observe a few basic rules.

A specially trained staff should also be available to help, as and when required, either with the production of audio-visual material, or with social and cultural activities associated with its use." (3)

Finally, Berrigan's study (4) though mainly devoted to broadcast media, is valuable in putting European use of video in the context of other, mainly broadcast media. The debt to North America is clearly traced and a number of video projects are described which are unreported elsewhere. The 40 page chapter on video covers Italy, France, Belgium, Sweden and the UK. The chapter ends with a discussion of the advantages and disadvantages of video: fragility of the equipment, quality of the recording, the problems of distribution and access to the equipment and taped material, funding, politics, and the whole question of the credibility of the claims made for the medium and the process it generates.

References:

- (1) A Council of Europe study, available in 1977, has been recently completed by the International Institute of Communications, entitled 'The Financing of Community and Public Access Channels on Cable Television Networks in Member Countries of the Council of Europe' (referred to hereafter in this chapter as the "I.I.C. study or I.I.C (1977)).
- (2) The Division for Cultural Development,
Council of Europe,
67006 Strasbourg
France.
- (3) Socio-Cultural Aspects of Television and Video: Paris Colloquy 22-24 October 1975 Council of Europe, CCC/DC (76) 19.
- (4) Frances J. Berrigan: 'Access and the Media - New Models in Europe' Middlesex Polytechnic and Unesco, 1974 (referred to in following sections as (Berrigan, A.M. 1974'))

AUSTRIA

The I.I.C Survey of European cable (1) notes in its section on Austria (where locally originated cable programming has not yet been authorised) that "as the debate on the future of Austrian cable runs its course at various levels, some of its potential operators have already begun organising themselves into so called 'Study and Research Societies of Cable TV' and that some of these, as for instance the Society in Salzburg, are funded by a mixture of local public money, newspapers, Chambers of Commerce and professional and trade associations.

It was partly with the prospect of cable TV in mind that the 16th Styrian Academy ('Steirischer Herbst') held at Graz in November 1975 a Symposium on video entitled 'Publikum Macht Programm'. The organisers brought together video practitioners from Canada (Challenge for Change and Vidéographe), France (Vidéogazette), Italy (Bologna), UK (Liberation Films, Inter-Action and Bristol Channel Cable TV) and most of the leading video groups from Germany (q.v). A report on the Symposium is still in preparation (2'), but the participants agreed on a declaration which is of some interest in view of their varied backgrounds. The main points can be summarised as follows:

Other media should be considered

+ the high cost of video, consuming all available funds, can lead to over-dependence on the medium

+ Why only video? When not to use it. if used, up to what point? Teachers often have experience of selecting appropriate media or of using multi-media combinations: such experience should not be overlooked.

Other sources of video equipment

+ a considerable amount of equipment is tied up in educational institutions and in industry: a strategy to release it should be developed.

Prior analysis of media situation necessary

+ Specific media situations should be analysed before choosing new technologies.

+ The questions should be asked: (a) what are the real communications needs? (b) what existing media are available: broadcasting, newspaper, posters, graffiti, low-cost TV and radio, access to broadcast radio and TV, control of broadcasting, consciousness-raising sessions with eg T-group techniques. (c) how organise to use them?

A considered approach to use of video

+ video intervention must not be 'parachuted' but done with responsibility over time.

+ video in itself is no substitute for action

Goals

+ are alternative media goals in themselves? Or is the goal alternative housing, alternative transport, alternative schools and public health systems?

Motives for using video

+ identification with issues - or starting from production/distribution interest and then searching for applications

Role of video practitioners

+ what happens after video avant-garde fulfill their roles?

+ professional video producers should make themselves redundant

Diffusion

+ video focuses on local and specific situations: how can it be applied to more general levels?

Manufacturers

+ are users being exploited by manufacturers in search of a new market?

+ how can experience be fed back from users to manufacturers

Training of 'animateurs'

+ where to find and train 'animateurs' (or 'facilitators') from among teachers, social workers?

References, addresses

- (1) International Institute of Communications 'The Financing of Community and Public Access Channels on Cable Television Networks in Member Countries of the Council of Europe' Council of Europe, 1977.

- (2) The report will be available from :

Institut fur Kommunikationswissenschaft,.
A-8081 GRAZ
Sackstr. 17
Austria

Other organisations in Graz are:

AVZ Graz
Audiovisuelles Zentrum
A-8010 Graz
Sackstr. 18
Austria

which publishes AZV Graz News with details of activities in Graz and elsewhere in Austria. The Centre aims to provide citizens with AV materials for self-expression and better communication and to link up with other similar centres in the country.

Video Initiative Graz
A-8010 Graz
Hilmteichstr. 77
Austria.

BELGIUM

The distinctive features of video in Belgium - where most activity has occurred in the French speaking part of the country - are the close connections between video and cable, due to a clear policy of government support, the involvement (almost unique in Europe) of the broadcasting organisation (RTB) and the degree of cooperation between different groups, many of whom are affiliated in an umbrella organisation called 'Video-Option'

Berrigan's brief account of Belgian video (1) contains a description of Video Saint-Josse, a group which has subsequently been awarded one of the five experimental cable TV licenses.

Lhoest (2), herself on the staff of RTB and actively involved in video, offers a comprehensive survey of the organisation and philosophy of video use, with the history of its development among groups, the universities and trade unions and at government level, together with the role of RTB in supporting video.

Since Lhoest's study was written, the Belgian Government authorised the transmission of local programming on five cable networks (at Liège, Saint-Josse, Saint-Hubert, Gilly and Gembloux), and indicated seven more communities where associations can expect to receive a licence. In each of the twelve places a fourfold agreement has to be worked out between the State (represented by the Ministry of French Culture), the municipality, the local association which will be responsible for the programming, and the cable operator (3).

References

- (1) Berrigan, AM, 1974
- (2) Holde Lhoest, 'Video-animation in French-speaking Belgium' Council of Europe, CCC/DC (75) 40
- (3) IIC (1977)

Book

Holde Lhoest and Robert Wangermee 'L'après Télévision', Librairie Hachette, Paris, France.

Journal

LABO, Ave. Brugmann 204, 1180 Bruxelles.

FRANCE

Alain Bergala, 'Pour une Pédagogie de l'Audio-visuel', 1975

Frances Berrigan, 'Acces and the Media: New Models in Europe',
Middlesex Polytechnic and Unesco, 1974.

Centre National pour l'Animation Audio-Visuelle (CNAAV), 'Le
Vidéo Bus : création et intervention dans les villes nouvelles'
January 1975

J-P Dubois-Dumée, 'Cable TV in France: Experiments in Video-Animation'
Council of Europe, CCC/DC (73) 95

Patrice Flichy, 'Video Groups and Consensus Video' Council of Europe,
CCC/DC (75) 33

Guy Gauthier, 'Vers la vidéo-animation de l'enseignement et de
l'éducation' Tema Communication, Paris, 1975.

Guy Gauthier et Philippe Pilard, 'TV passive, TV active'
Tema Communication, Paris, 1972.

Julien Gusti, Gilles Verpraet, 'Video as an Instrument of
Community Development in New Towns' Council of Europe,
CCC/DC (75) 45

International Institute of Communications, 'The Financing of
Community and Public Access Channels on Cable Television
Networks on Member Countries of the Council of Europe'
Council of Europe, 1977

'Télédistribution et Vidéo Animation: la situation française'
La Documentation Française, 1974.

Berrigan's account contains descriptions of several projects not elsewhere reported in English, such as the work of CNAAV, that of the Ligue Française de l'Enseignement et de l'Education Permanente (a socialist organisation which has used video to analyse mass media coverage, provide local news and magazine programmes in its educational and cultural projects with young people), of the Service de la Recherche de l'ORTF (now become L'Institut National de l'Audiovisuel - INA) whose video use included a project to stimulate communications between teachers and pupils (Nancy), between mental health patients and local townspeople (Soisy-sur-Seine) and between new town residents and decision-makers (Florane), and of CREPAC (Centre de Recherche pour l'Education Permanente et l'Action Culturelle) an organisation which has used mobile video units (SCOPMOBILE) to provide information for the branch members of the unions which support CREPAC and to stimulate political activity among working people. (In these last two accounts, Berrigan draws on 'Télédistribution et Vidéo Animation: la Situation Française') The video groups briefly noted by her are the subject of Flichy's Council of Europe report. Flichy lists the films and tapes made by

the groups studied: Cent Fleurs, Collectif Video, the 'Ms"ams, Slon video, Video 00, Video Out and the Lip Chronicles. 'Dossier: Le Deuxième Age de l'Animation' (Sonovision no. 170, April 1976) is the most recent summary of activity.

The one French cable experiment which transmitted programming, Videogazette in Villeneuve de Grenoble, closed in the Spring of 1976. A few months before at the Graz Symposium (see Austria), its Director, Daniel Populus, had described the station's aims as threefold: (1) to provide resources and technical training for groups in the locality (2) to help groups obtain their own resources and train them if necessary (3) to work for a public access station which offers a wider diffusion for the local groups if they wish to amplify their own diffusion systems. Radio programming on the Videogazette network was proving very popular at the time of the closure - forced on the municipality through the withdrawal of central government support - and it may prove possible for the station to resume its activities using this medium alone, depending on the regulations in a forthcoming government decree. A dossier on the first two years of Videogazette's operation can be found in 'Télédistribution' no. 4. (hiver, 1974)

Journals

AVCD, 41 rue de la Grange-aux-Belles, 75010 Paris.

Canal 35 journal of CEDETEL (Centre pour l'étude et le développement de la télédistribution) 75 rue du Vieux Pont de Sèvres, 92100 Boulogne.

Sonovision, 15 rue d'Aboukir, 75002 Paris

Télédistribution 12 rue des Fosses Saint-Marcel, 75005 Paris

Vidéo Communication, 12 rue des Fosses Saint-Marcel, 75005 Paris.

Organisations

Centre National pour l'Animation Audio-Visuelle (CNAAV)

Institut de l'Audio Visuel (IDA) 30 rue H-Barbusse, Paris 5.

Institut National de l'Audio Visuel (INA) 21-23 Bd. Jules Ferry, 75011 Paris

Peuple et Culture, 27 rue Cassette, 75006 Paris

Vidéo Out, 20 rue d'Alembert, Paris 15.

GERMANY (FRG)

Alphons Silberman 'Videography in the Federal Republic of Germany,'
Council of Europe, CCC/DC (75) 58

A largely theoretical discussion of video possibilities.

There are a large number of active video groups in Germany and most produce a news bulletin of their activities. Most prominent are the following:

Medienladen, Rostockerstr. 25, 2000 Hamburg 1. Published
Video Magazin, with useful bibliography.

Medienzentrum Fuhlsbittel, 2 Hamburg 63, Fuhlsbittler Damm 93.

MPZ (Medienpaedagogik Zentrum) 2 Hamburg 13, Grindelhof 59c

Medienzentrum Kreuzberg, 1 Berlin 36, Mariannenplatz 3.

Nachbarschaft TeleVision 1000 Berlin 65, Bastianstr. 23.
publishes a document describing history and approach, tapes made and ongoing work in Mehringplatz, and short bibliography (During the summer of 1976, Till Roemer of NTV, whilst working for the Social Democratic Party, used video to demonstrate the possibilities of local TV in towns. Teleprojectors were used to screen a locally made tape with rock music and presentation of local candidates).

ITALY

Berrigan's account of video in Italy (1) includes the work of ARCI a left cultural and sporting association; Videogramme (Florence) to which ten to fifteen groups in the area are affiliated and which earns revenue from sales as well as allowing free use of its facilities by politically active groups; the Valle dell'Orce project in Turin, the work of Mario Mariani in Milan and two of the big regional projects, those of the Regione Emilia Romagna and the Regione Umbria.

As Berrigan points out, most Italian video activity was a leftist response to the centre-right control and the monopolistic position of the national broadcasting organisation, RAI. Faenza's 'Senza Chiedere Permesso' (2) is a typically militant handbook of the period.

Since Berrigan's account was written, the Italian communications scene at local level has exploded chaotically, hundreds of private local radio stations having taken advantage of the legal anomaly which exists, despite a new (1975) Broadcasting Law, since the Italian Constitutional Court ruled that local broadcasting was not covered by the State Broadcasting Monopoly. Grandi (3),

Cavalli-Sforza (4) and Porter (5) are accounts in English of this state of affairs, which is described in Italian in Grandi and Richeri's recent book (6).

Sonovision for July 1976 carried a recent survey of Italian video activity (7), but it seems likely that a considerable amount of the energies of socialist and trade union organisations have been diverted from video into local radio; many of the radio stations are trade union controlled.

Some interesting general conclusions based on the experience of the use of video by the Communist-controlled Regione Emilia Romagna were made by Giuseppe Richeri of the Regional Council's Culture and Information Department in an unpublished presentation at a Colloquy at Istres, France, in June 1976. Since this is one of the only recent discussions of video which adopts an explicitly socialist perspective (and since attempts during the course of this study to find accounts of video in socialist countries have failed), it is felt useful to summarise Richeri's remarks here :

Richeri begins by pointing out that the Region's constitution includes a clause which stipulates that 'the region guarantees the fullest information on its own activity as the condition for a democratic relationship with the community in the region'. The present administration regards itself as bound by this clause to allow public participation in policy and decision-making and moreover to treat the public as the subject rather than the object of communications. 'Socialisation' of information was therefore made a priority, resulting in the thorough-going programme beginning in May 1973, which Berrigan describes.

However, a danger to be avoided, Richeri warns, is that of a video group remaining enclosed within its own circle of 'counter-information' and appealing only to the avant-garde without confronting the problem of mobilising the masses whose help is needed to take over the means of production - the television system and, more generally, the information system as a whole 'the distribution circuits of the ruling class'.

It is a criticism of video workers in a number of European countries that they have recognised the need to appeal beyond their group, but have not confronted the problem of the control of the means of communication at the national level. This would mean involving the professionals engaged in television production and more generally those involved in the cultural industry. Without the wider perspective, the notion of political choice and participation remains abstract and can turn into an alibi.

"There is talk of the necessity of participation, that all must participate, but if we are not forthwith capable of constructing the means and place for this participation, either no one participates in anything, or it is always the same people who participate, or, in other words, control".

Richeri stresses the importance of 'basic units' or cadres (unités de base) for this task. The paper analyses the difference between the manipulation of broadcast television - interviewing techniques, preconceived hypotheses, a separation of processes which alienates those involved in the original concept of a programme from a share in decisions about its eventual use - and what is possible given the control of tools like portable video by the cadres.

Diffusion of a production is seen as the crucial stage. In a sense, this is a problem which begins in the programme concept itself - the construction of a link from the particular and concrete to the more general principle which makes the particular comprehensible for a wider audience.

Thereafter some key questions must be asked: 'who owns the equipment? Who puts it at the disposal of the cadres? And, according to what criteria of priority? How does one adapt the integrated use of the different communications media to the work of cadres?'

The paper concludes with a definition of the role of the 'basic units' (or 'cadre' in the world used in the English summary). They must have as their aim "to locate in concrete reality the productive process of information. It is above all a political decision which determines how culture in general is given its form: notably in giving precedence to those who produce information/culture over those who receive and consume it. . . Basic units impose the participation of the masses on the process of the production of culture" and, starting from an avant-garde position which is engaged in analysis of information and in the production of 'counter-information' must transcend this limited mode to become the springboard of political intervention. They are an indispensable component in a reformed structure of culture and information ensuring the democratic relationship between the practice and the purpose of communications media. At the same time cadres ('basic units') must from within devote themselves to a critical analysis of the content, methodology, and techniques of traditional information media in order to operate in a way that is totally autonomous and alternative.

Further information about the communications programmes of the Emilia Romagna Region is available from:

Giuseppe Richeri,
Assessorato Cultura et Informazione,
Viale Silvani 6
Bologna
Italia.

References :

- (1) Berrigan, A. M. 1974.
- (2) Roberto Faenza, 'Senza Chiedere Permesso: Come Rivoluzionare l'Informazione' ('Without asking Permission: how to revolutionise the Information System') Feltrinelli, Milan, 1973. Includes both theoretical discussion, drawing on examples from Italy, North America and Latin America, and practical information on portapak operation and applications.
- (3) Roberto Grandi, 'The New Broadcasting Stations', JCATS, 4.1.1976
- (4) Francesco Cavalli-Sforza, 'Decentralisation Invades the Airwaves' JCATS, 4.1.76.
- (5) Vincent Porter, 'Italy Changes Direction Again' and Emanuel Santoro, 'Italy's New Court Decision' Intermedia, Vol.4. No. 5. October 1976.

- (6) Roberto Grandi and Guiseppe Richeri, 'La Televisioni in Europa' Feltrinelli, 1976
- (7) Ghislaine Azemard, 'La Vidéo à l'Italienne' Sonovision no. 185, July 1976

NETHERLANDS

The existence of six local cable TV experiments in the Netherlands at the present time is both a reflection of and a stimulus to a considerable amount of video activity. Berrigan (1) describes some of the early history of the cable stations. Dieuzeide (2) discusses video's contribution in the areas of motivation of interest and verbal facility, democratisation, increase of critical awareness, social action etc. The I.I.C. report (3) reviews the six cable experiments from the point of view of funding. An Amsterdam University report (4) examines the representativeness and accountability of the associations charged with programming for the six stations.

Journal

WBF Bulletin , Sloteweg, 1212, Amsterdam-Sloteweg.

Video Practice

De Lantaren, Gouvernestraat, 133, Rotterdam,
Rotterdamse Kunststichting ('Arts Foundation')
Afd. tentoonstellingen,
Kruisplein 30.

Reference

- (1) Berrigan, A. M. 1974.
- (2) Henri Dieuzeide, 'Video et le travail de Formation aux Pays-Bas,' Paper (undated)
- (3) I.I.C. (1977)
- (4) "Local Cable Television as a Community Instrument: summary of the report on 'De lokale kabelomroep als gemeenschaps-instrument' by the Vakgroep Massacommunikatie' and the Instituut voor Perswetenschap' of Amsterdam University" Council of Europe, CCC/DC (76) 64.

SWEDEN

A brief experiment in local cable TV during 1974/75 was carried out at Kiruna, a small mining town in north Sweden by TRU - the State Committee for Radio and TV in Education. TRU's report (1) evaluates the experiment and gives costs.

Since the Autumn of 1975, an experimental scheme of local video programme production has been in progress under the joint auspices of TRU and the municipality of Sodertalje, in whose new housing area of Hovsjo the experiment is located. A brief report (2) describes the area, mainly working class, mainly employed in the car

manufacturing industry, a high proportion of foreign immigrants, living in high rise apartment blocks.

The aims of the scheme were described as follows:

- (1) to improve communications between individuals and groups in the area
- (2) to improve information concerning events, social activities, educational opportunities etc., in the area
- (3) to improve the integration of immigrants.

A recent comment was added in correspondence with the present writer, dated November 1976, by Mr. Bengt Wennerberg of TRU :

"Hovsjo can be regarded as a strongly segregated area. It is the latest built area of Sodertalje and it suffers from all the conscious and unconscious defects which new areas always have. The social authorities send 'cases' to the estate and it is to there that most of the persons moving to Sodertalje will go. Many live there unwillingly and with the intention of moving as soon as possible to another, better area. For these reasons it is an area with considerable movement in and out. The architecture is unimaginative and almost a third of the apartments are empty.

Characteristic of Hovsjo, like most areas of this kind, is the great anonymity among the adults. Contact with neighbours is very slight, and so on the whole are social contacts: Hovsjo inhabitants do not join unions or study circles. Not even the small children act as a contact between the families. This is in marked contrast to the situation in the one-family houses situated nearby.

One of the reasons why people do not like living on the estate is the vandalism and rowdy behaviour in the area. The entrances and stairs are damaged, the behaviour in public houses areas like launderettes is bad, traffic regulations are not observed, thefts from cars are common etc.

On the other hand, Hovsjo is near the SAAB-Scania car factory (where many inhabitants work and to the surrounding countryside which gives many opportunities for open-air life. There are people who like the estate. In many cases the apartment may be the very first for young people, alone or with a partner. The apartments too are modern and of a high standard. The commercial and social services are fairly good. Naturally those immigrants who have come to Sweden from political or religious oppression or from a poorer country have reasons to like Hovsjo.

What, however, is completely lost there is the "we-feeling", the feeling of solidarity with the area and its inhabitants. The public halls that could be used for creating this solidarity (the community centre and the four district halls) are very little visited by the adults. It is noticeable that it is the district hall that lies close to the one-family house area that is in most use for meetings.

The attitude towards the video workshop on the part of the study circle organisers is both positive and passive. There are several reasons for the latter attitude. When the workshop started in late September 1975, the study circles' autumn programme was already full. For Spring 1976 Vuxenkolan particularly and ABF (the workers' educational organisation) made efforts to include the workshop within their activities. A workshop on 'Sound and Picture' used the workshop room with a few participants from the estate. Vuxenkolan tried very hard to organise circles in Hovsjo, but was not successful. Societies and unions, few in number on the estate, showed no interest in the equipment. The only exceptions ('Vi unga' and 'Unga ornar') are short of staff and have not had the time to use video.

Finns make up almost 50% of the population on the estate and the first video journal (20 minutes long) was made in both Swedish and Finnish. Subsequent long discussions with certain Finns resulted in a tape of a volleyball match and the recording of a Finnish musical which was taken on tour in Finland after its Hovsjo performance; the trip too was recorded. The community centre suffered particular problems during the first autumn, due to a cut in staff and the fact that the leisure hall did not open until some weeks after the school and the library. As a result, the library had problems with discipline which has not yet been solved. Another difficulty was the fact that the complex of community centre, school, library, church and video workshop was a new kind of place to work in from the staff's point of view. The first year has been a period of searching for forms of cooperation. The school is the biggest institution and has become the most dominating. So the staff generally have had a lot to do and not very much time for new things like video, although a few have made use of the equipment mainly for language teaching. A promising piece of work contributed to school/parent communications: two girls taped children during a day in the nursery school and then showed it to the parents with a discussion.

In general, the experiment has been too short to make a valid report on how to use video in workshops, although some hints are apparent".

Another TRU staff member has recently published a book, available in English as well as Swedish, "Whither Video: Commercial commodity or public property?" (3) Ms Ingelstam is concerned about the dynamic by which cassette VTRs and pre-recorded material deny local choice. She argues that "a programme on video-cassette or video disc should not necessarily be allowed to become a commercial commodity. The alternative is that television and video remain in 'public service' being regarded as a common property. That can be established through full-scale state-supported non-commercial distribution". Video with recording capability allows the user to choose from broadcast offerings as well as produce local material. Ingelstam would discourage one-way systems like video-disc and pre-recorded cassettes by "the combined activities of the public producers and distributors, together with punitive taxation".

Finally, Forssblad (4) in a presentation at Video 76, part of Vidcom at Cannes, made reference to the use of video by unions (as well as management) at the Kockums shipyards in Malmo.

References

- (1) 'Kabelvision Kiruna CATV: Experimental Application of a new Channel in a Neighbourhood Society' TRU, Stockholm, 1975.
- (2) Peter Danowaky, 'Experimental Picture and Sound Workshop in Hovsjo, Sweden, ' TRU, 1976
- (3) Margareta Ingelstam, 'Whither Video: Commercial Commodity or Public Property', TRU, 1976
- (4) Anders Forssblad, 'The Video route to employee participation'
paper presented at Video 76, Cannes. Available from EBAV (see below).

Journal

TM (Technique and Man) published five times a year by the Swedish Film Institute, and co-sponsored by the Swedish Broadcasting Corporation and the Danish, Norwegian and Finnish Film Institutes. from: Svenska Filminstitutet, Filmhuset, Borgvagen, Box 27-126, 102-52 Stockholm.

Organisations

TRU, Fack, 182 71 Stocksund, Sweden

EBAV, Box 2144, 103-14 Stockholm, Sweden.

SWITZERLAND

Guy Milliard, 'Free-lance video production in French-speaking Switzerland' Council of Europe, CCC/DC (75) 15

Following a pirate transmission on cable TV in 1972, the Swiss government authorised brief experiments in community programming on Cable TV during 1973 and 1975. A government commission at present studying communications policy as a whole will decide whether further local programming on cable will be allowed.

"The attitude of the Swiss Broadcasting Corporation towards local cable programming is one of positive cooperation. Burdened with the task of providing a national service in four languages, SSR would gladly see local groups serving local needs and if necessary

assist with advice and expertise. It would only expect that local cable programming should be subject to the same regulations as broadcasting".(1)

Reference

- (1) I.I.C. (1977) following Edouard Haas, 'La SSR et les nouveaux media' in SSR Annual Report, 1975.

UNITED KINGDOM

Berrigan (1) concluded in 1974 that the United Kingdom had the greatest spread of video activity among European countries studied. Since then, three of the original five cable TV stations have closed down, including the one from which one of Berrigan's examples of community video is taken (2).

One, Swindon Viewpoint TV has been handed over by the cable operator to a locally-elected Board and is now funded by a mixture of public money, local subscription and advertising; and a new cable TV station at Milton Keynes, funded by the Post Office and the Milton Keynes Development Corporation, started transmissions in December 1976 (3).

The depressed economic circumstances of the last three years have made more acute one of the problems referred to by Berrigan, that of funding. Despite this, the groups mentioned in her study - Inter-Action (4), the Islington Bus Company, the Merseyside Visual Communications Project, Liberation Films (5), the St. George's project, Liverpool, have all continued. Ironically, a paper by Berrigan herself for the British Film Institute (6) has not noticeably changed its policy (of funding film to the exclusion of video) and the references to video in the influential Redcliffe Maud report 'Support for the Arts in England and Wales' (7) are disappointingly slight. Graft-on and CATS have come together under the umbrella title Fantasy Factory with an increased range of activities, summarised on the back cover of JCATS, which in sum make this organisation one of the best information centres in the UK (8). It is indicative that the Arts Council of Great Britain have commissioned John Hopkins and Sue Hall of Fantasy Factory to compile a Video Users' Index which will hopefully alleviate the other chief problem noted by Berrigan, that of lack of communication between video groups. The Association of Video Workers has also in recent years been making a contribution in this direction (9).

'Video in Hammersmith' (10) is the official account of the use by a London Borough of video to involve the public in participation in planning schemes. Another local authority use of video is reported in Film Video Extra (11), the occasional magazine of the Greater London Arts Association which contained bibliographies and addresses and news.

The contribution which local press, local radio and video respectively can play in communications between citizens and government was the subject of a Fellowship at the University of Bristol's School for Advanced Urban Studies by Heller (12) whose comparatively pessimistic assessment of the cost-effectiveness of video, though disputed at the seminar in which her paper was introduced, seems, in the light of more recent British media preoccupations, to be not entirely unjustified. Heller's claim that "access to the media is much much less significant, in social or management terms, than control of the media and the public policies determining their resources, patterns of distribution and use" is in line with the aims of a newly formed group, the Community Communications Group which intends to "(1), lobby for the right of people living in cities, towns, neighbourhoods and other communities to own and/or operate their own television and radio stations, (2), to encourage the growth of communally owned and/or operated communication resource centres, (3) to promote the continued development of access to and effective participation in national, regional and local broadcasting". (13) The Community Communications Group intends to press these points in the course of the public debate following the publication of the report of the Committee on the Future of Broadcasting (the 'Annan Report') during 1977. The present writer has pointed out the difficulties which stand in the way of effective interface between video and broadcasting where unions are concerned (14) and possible benefits to local communities which might come from exploitation of simpler technologies such as the telephone (15).

It is worth ending this section with a brief summary of a project, hitherto unreported, which picks up the reference to Job Creation in the section on Canada. When Job Creation, following the Canadian example, was introduced by the UK government in late 1975, the Avon Community Communications Association (ACCA), the organisation which took over portable video equipment left behind after the closure of Bristol Channel TV (2), successfully proposed a scheme for unemployed young people to be trained in communications skills so as to assist in job seeking at the end of a three month course. Video was seen as playing a key role in confidence building and self assessment, as well as resulting in the production of videotapes of local interest and value. The scheme, known as the Youth Media Project and suggested by the description of a LEAP-funded communications project in Vancouver ran for a year during 1976/77, involving some 80 young people in four consecutive courses. Although no funding was available for outside evaluation the organisers' report (16) shows 80% success with job placing. The report compares the expectations relating to the type of trainee, the nature of the course work and likely achievements with the actual outcome. The young people, most without any formal educational qualifications, had previously been experiencing long periods of unemployment or inability to hold a job. They exhibited a marked lack of confidence and self-discipline and were deficient in basic skills of language and number. This last condition caused the organisers to allocate a much greater proportion of the course to basic skill training than they had anticipated. Other course ingredients were: training in social and personality skills, in searching and applying for jobs and in videotape production. Videotapes were made on the daily life of young workers in different occupations, on citizens' rights, on leaving school, being unemployed and how to apply for a job.

Incompatibility among local VTRs made for difficulties in replay and distribution. The organisers however, conclude that "by combining career training and basic skill tuition with video production and personal analysis, all in a stable and caring environment, a balance has been established which is completely new and which has made great strides in stabilising the career prospects of the young people employed"

References

- (1) Berrigan, A. M. 1974
- (2) See Peter M. Lewis 'Knowle West and Bristol Channel TV: A Study of community programming on a cable network' Council of Europe CCC/DC (75) 35; and 'Bristol Channel and Community Television' IBA Fellowship Report 1976 (obtainable from IBA, 70 Brompton Rd., London SW3)
- (3) see J. Halloran, 'The Development of Cable TV in the United Kingdom: Problems and Possibilities' Council of Europe CCC/DC (75) 57; J. Halloran, 'Communication and Community the Evaluation of an Experiment' Council of Europe CCC/DC (75) 46. Evaluation of the Milton Keynes station is being undertaken by the Communications Studies Group, University College, London.

A chapter surveying the position of British cable at January 1967 is contained in the I.I.C. study 1977.
- (4) Inter Action 'Basic Video in Community Work' Inter-Action Advisory Service Handbook no.5 . April 1975 (available from 14 Talacre Road, London NW5) An extremely useful and practical guide. Inter-Action's Media Van remains a model of a multi media mobile resource.
- (5) Information and film list from Liberation Films, 83 Belsize Lane, London NW3
- (6) Frances Berrigan, 'Theory and Practices of Video Work' unpublished mimeograph for British Film Institute, May 1975
- (7) Lord Redcliffe Maud, 'Support for the Arts in England and Wales' Calouste Gulbenkian Foundation 1976
- (8) John Hopkins et al. 'Socio Cultural Applications of Television Technology in the United Kingdom' Council of Europe CCC/DC (75) 24, lists 12 case studies of video. See also John Hopkins et al. 'Video and Decision-Making' Council of Europe, CCC/DC (75) 78 and Sue Hall and John Hopkins, 'The Metasoftware of Video' Studio International May/June 1976 which make useful contributions to theory in a field where analyses of the kind are notably lacking.
- (9) Association of Video Workers (published 'Video Work News') 42 Theobald's Road, London WC 1X 8NW.

- (10) London Borough of Hammersmith 'Video in Hammersmith: Progress Report no. 1' December 1975
- (11) Film and Video Extra, Greater London Arts Association, 25/31 Tavistock Place, London WC1H 9SF. 'Video in Lewisham' by Peter Anderson, no. 5. Winter 1975.
- (12) Caroline Heller, 'Communications between Citizens and Government' unpublished paper, School for Advanced Urban Studies, University of Bristol, England January 1976
- (13) Community Communications Group: contact: Richard Dunn, 30 Golden Square, London W1A 4QX
- (14) 'Professional and Non Professionals' Chapter 16 in 'Bristol Channel and Community Television' (see note 2 above), reprinted as 'Access and the Unions' in JCATS, Vol.4. No.2. 1976
- (15) 'Phonecasting' unpublished paper for the Post Office Long Range studies Group, March 1976 (from 88 Hills Road, Cambridge)
- (16) J. Crawley, J. McVicar, G. Farley, 'Job Creation Programme: Youth Media Project - Interim Report, Phase III' November 1976. See also Andy Burkitt, Peter Lewis, Jekka Stanley-Clarke 'Youth Media Project' unpublished paper, October 1975, ACCA, South Bristol Technical College, Marksbury Road, Bristol 9.

EASTERN EUROPE

It has proved difficult in the course of this study to obtain information about use of portable video in Eastern Europe.

This is disappointing in view of the interest that would attach to the assimilation into the organisation of a socialist state of the unorthodox potential of video; that is, the challenge (and stresses) to organisational structures, especially at intermediate level, noted in the cases of Alaska, Newfoundland, Senegal, Tanzania and Sahranpur, India.

The lack of such information is the reason why space has been given to an exposition of the philosophy of "grassroots" use of video from the Regional authority of Emilia Romagna, Italy, which is socialist-controlled.

Exceptions to the lack of information in Eastern Europe are: Hungary where the Institute for Public Culture is reported as making use of portable video for the promotion of cultural events all over the country, and Yugoslavia, where use has occurred in the Student Centre in Zagreb.

VII. CONCLUSIONS

At the conclusion of a worldwide survey on the use of video some questions and comments suggest themselves.

First, one might ask what point has been reached in the evolution of video use? It is not surprising to find a different pattern in developed and developing countries. Is this a matter of evolution, or will there always be a difference?

In developed countries, the concern with diffusion has led to an interest in access to broadcast and cable television, and a consequent attention to systems such as 3/4" Sony U-matic cassette which are also used by broadcast stations, or with time-base correction which allows interface between different systems.

In some of these countries, access alone has not been seen as sufficient. A demand for a share in decision-making, if not complete control of channels or frequencies by local communities, is part of a general tendency to press for more accountability and public participation in services like transport, housing, education and planning. Since broadcasting institutions are among the most powerful, video has as often been a focal point for criticism of broadcasting styles and structures, as it has been a tool for social action in other directions.

In these countries also, partly under the pressure of economic recession, there has been an emphasis on a multimedia approach, with resource centres offering facilities to be shared between groups whose funding may have come from different sources. Video art is a living form and like art in general exhibits a range of relationships to social and political affairs from the totally detached to the deeply committed.

Strangely, although Canada from the first in its management of the Challenge for Change/Société Nouvelle programme adopted an inter-Departmental structure, no other country has followed suit. The business of government tends to be as demarcated as work in a large television studio, yet, as Colle points out, "villagers seldom see their problems as neatly as government agencies do". (1). In several West European countries, this is not a matter of practical concern because video users are supported by a Ministry of Culture. The United Kingdom is almost alone in having no such Ministry, nor any clear departmental interest in video, so that video users face problems over funding.

In developed countries, then, video activity is part of a process operating at many levels, at the highest, challenging broadcasting monopolies or cable franchises, at the grassroots, one of many tools available for social action or expression.

Use of video in the Third World was at first spasmodic and limited in duration, more an open-ended exploration of the transferability of the "Fogo process" itself than a first commitment by governments or international agencies. More recently, it is possible to discern a trend towards applied use in association with extension workers in programmes of specialised agencies or government departments.

For Third World countries, whose problems are less complex and more stark, video is one among a number of tool that represent a short-cut, a saving of time. Its use has on occasions provided an alternative communication path between government and people - alternative to the traditional hierarchies of local and middle government who may, in Dorothy Hénaut's phrase, have got into "bad habits of non-communication and misunderstanding".

In a situation of illiteracy and inadequacy of formal education, video is an example of the "ingenious non-formal educational and communication techniques (which) must be utilised until higher levels of literacy are attained" and as a result of which programmes of development need not be held up until functional levels of literacy are achieved (2). Use of television (in combination with satellite transmission) in India, for example, allowed the time-gap in the transmission of knowledge between scientist and farmer via agricultural extension worker to be reduced. A current series of Unesco projects, partly designed to test hardware, has allowed video to be integrated into family planning and health education programmes in several countries.

These trends may perhaps cause some unease to those committed to the non-directive process of video (as exemplified in the Fogo and Skydriver projects). On the one hand, all experience shows that 'parachuted' video intervention is at best wasteful and at worst positively harmful; therefore, carefully programmed and integrated used in a multimedia context with governmental support at all levels, is a sensible strategy.

On the other hand, satellite transmission and the ability of 3/4" VCRS to play pre-recorded, mass distributed material can remove the opportunity for local input, without which video is no more than a visual phonograph. And even a disciplined plan of use must allow time for people to raise their problems as they see them: the Saharanpur villagers taped dancing and wrestling before the CENDIT team managed to catch a crucial conversation on 'their subject' - family planning. In Gambia, in the Philippines and near Poona, entertainment was used to draw a crowd to the 'serious' replay of local tapes. At the local level, life is undifferentiated, and if the use to which video is put is allowed to remain flexible, local definition of local needs can emerge - which can only enrich the whole process.

This links to a second major issue, that of research. The question here is not so much "can video effect social change?" rather as in the early sixties newspaper articles asked "can television teach?" These wrongly phrased, simplistic questions have a way of being outflanked by the passage of events. Certainly, it is regrettable that a carefully limited research component was not built into the early projects. (3). But since those early days, the Open University and the Children's Television Workshop have shown how the integration of social science skills into curricular planning teams allows the formulation and measurement of criteria of evaluation. Formative research techniques, which themselves include the use of video as in the Indian Television Programme Research and Prototype Project, can allow the construction of a programme which is relevant to local needs. Here again, recalling the point made earlier, it would be cause for concern if such techniques were simply a refined form of manipulation designed to produce an irresistible product, centrally fashioned and

distributed, rather than a continuing component designed to allow continuous local input.

The Canadian Challenge for Change/Société Nouvelle programme began in association with a University committed to the ongoing development of the project. In the enthusiasm of the early 1970s, this ingredient was omitted from many projects. Nowadays, not to build a feedback/evaluation component into any project, preferably supported by the nearest competent academic institution, can only result in uninformed and misdirected use of resources.

Research, moreover, which is continuously sensitive to local response and which is backed by governments, supported and kept in touch with each other by regional groups and international agencies, is the only defence against the danger that the initiative in the future development of video use will remain the in the hands of the manufacturers of the equipment rather than those of the users.

This danger is recognised by Heller who points out how relatively unimportant a market community and socio-cultural development is compared with industry and formal education. "Standardisation of equipment will be controlled by competition and negotiation between manufacturers in identifying the important markets and sharing them out" (4).

Here, clearly, is a role for Unesco itself, and it is appropriate to recall the words of Mr. Henri Dieuzeide, speaking at Vidcom (the international video market) in September 1976:

"It seems to me that in order to allow more informed decisions to be taken, the resources must be found to allow those who have the problems (I mean the educators and those who think they have the solutions (the engineers and the manufacturers) to come together in meetings, confrontations and discussions at national and international level. We must pass from the stage where formulas prepared by the manufacturers are presented to administrators and educationists as solutions to problems which have not been defined, to a more fundamental stage of discussion where educationists and engineers, starting from a critical analysis of the actual constraints conduct joint research into what are the optimal decisions for modifications which should be recommended. In such an enquiry, the economic laws governing production (profit, full employment) should be placed in the perspective of national interest which education deserves, and not set up as an a priori barrier to all discussion". (5).

M. Dieuzeide saw a role for the International Council for Educational Media (ICEM), and the International Council for Film and Television (IFTC) to join with international agencies in setting up a forum in which such an ongoing enquiry could be established.

It would indeed be a sad irony if those who used video to 'arm' the people against bureaucratic, social or media manipulation were themselves being manipulated. The worst result of such manipulation would be that video was being recommended "because it is there".

On the other hand, broadcast television is "there" in many countries, or will be available via satellite transmission in the not too distant future, and one aspect of life in all countries will be equal: exposure to the same medium and even the same mass messages.

Granted the arrival of broadcast television, it makes sense to consider video (for reasons discussed in earlier chapters), and not the least of its uses in the Third World might be a deliberate and official encouragement of grassroots activity as a local and democratic antidote to the intrusive authority of the mass media and the self-protective institutions which produce it.

Used in the spirit of Fogo, video is a truly convivial tool in Illich's sense - one of "those which give each person who uses them the greatest opportunity to enrich the environment with the fruits of his or her vision" (6). Conditions for its use, however, can only be created by a political choice. As was said of the Tanzanian Year 16 Project, "video cannot provoke processes, it can only intensify them. There must be acceptance and expressed desire for this kind of work on the part of the concerned authorities" (7).

References:

- (1) Royal D. Colle 'Communicating with Villagers', paper prepared For the Planning Seminar on Agriculture for Nutritional Improvement, East-West Food Institute, Honolulu, August, 1976.
- (2) Michigan State University, 'An Operational Approach to the Definition of Non-Formal Education' in 'Non-Formal Education: the Definitional Problem' Program of Studies in Non-Formal Education Discussion Papers No.2., East Lansing, 1975.
- (3) Population Services Inc., produced a proposal (listed in Appendix 1) as early as 1972 for an evaluation of video used in support of a family planning programme, which was apparently never taken up.
- (4) Caroline Heller 'Communications between Citizens and Government' unpublished paper, School for Advanced Urban Studies, University of Bristol, England 1976.
- (5) Henri Dieuzeide 'Les Cinq Prochaines Années en Education et en Vidéo: Quelques Perspectives' Address at Vidcom, Cannes, 1976
- (6) Ivan Illich, 'Tools for Conviviality' Calder and Boyars, London 1973.
- (7) see under Tanzania quotation from paper by Peter Schulz.

APPENDICES

APPENDIX 1

Video Tape Recording : its Operation and Application - a Bibliography

Suvira Chaturvedi and Michael Heyn, 'Video for Development', a working paper prepared for a seminar at the World Bank, April 1976

Roberto Faenza, 'Senza Chiedere Permesso: Come Rivoluzionare l'Informazione', Feltrinelli, Milan, 1973

Michael Goldberg 'The Accessible Portapak Manual', 1974, Video Exchange Satellite, 261 Powell Street, Vancouver, B.C., Canada

Lorraine Herm, 'Video Tape Recording - a Tool for Participation in Development', FAO, Rome, 1976

John Hopkins et al. 'Video in Community Development', Centre for Advanced Television Studies, 1972 (reissued as JCATS Vol. 1, No. 1, 1973)

John Hopkins et al. 'Video and Decision-Making', Council of Europe, CCC/DC(75)78

Inter-Action, 'Basic Video in Community Work', Inter-Action Advisory Service Handbook No. 5, 1975

Grayson Mattingley and Welby Smith, 'Introducing the single camera VTR system: a layman's guide to Videotape recording', Scribner's Sons, New York, 1975

James B. Moriarty, 'The Third Eye : a portapak handbook for Teachers', OECA, Toronto, 1974

Michael Murray, 'The Videotape Book', Bantam, New York, 1975

Population Services Inc., 'The Use of Videotape Recorders as a method of directly involving local rural people in developing countries in the promotion of Family Planning', 1972, Population Services Inc., 105, N. Columbia Street, Chapel Hill, North Carolina 27514, USA

James Potts, 'Low-cost Videotape Recording on TV broadcasting : a report on the UNESCO Workshop, Nairobi, Education Broadcasting International', British Council, September 1976

Peter Schultz, 'Communications and Social Change : Videotape Recording as a Tool for Development', FAO, Rome, 1974

Benedict Tisa, 'Videotape Recording and Film : Description and Comparison with a view to their application in Audio-Visual Programmes in Bangladesh', Asia Foundation, Dacca, 1975

Video-Audio-Media, 'Das Deutsche Video-Handbuch', Berlin, 1975

Videofreex, 'The Spaghetti City Video Manual : a guide to use, repair and maintenance', Praeger, New York, 1973

B.R. Webster, 'Access : technology and access to communications media', No.75 in Reports and Papers on Mass Communications, UNESCO, 1975

APPENDIX 2

Equipping for Videotape Recording

The following is a list of equipment needed for shooting and basic editing. Prices are not given since in recent months (1976/77) these have both increased sharply and varied according to the exchange rate in different countries. See Chapter 5 for relative prices of Colour and black and white equipment : the list is for either except where specified

For shooting : Portapak unit (1) (consisting of camera (2), video recorder and battery charging unit/mains adaptor (black and white) or colour adaptor/mains adaptor/camera (colour))

Longlife battery pack

Monitor (3)

External microphone and windshield (4)

Headphones (5)

Tripod

Carrying cases

Portable generator

Cables (6)

Videotapes

For editing : 2 X Edit VTRs (or VCRs)

Editing control unit (for 3/4" Sony U-matic)

Monitor

Spares (recording heads, tubes, etc.)

Towards a studio :

If 3/4" cassette edit VCRs are purchased, the extra cost of basic facilities allowing a caption camera and special effects generator is small in comparison and worth considering. In any case allowance should be made for air conditioning, which is vital for all electronic equipment. A polaroid stills camera and a broadcast quality audio-tape recorder (eg a Uher) are a useful complementary facility.

Notes :

- (1) 50% non-use of portapaks should be allowed for, due to repair and maintenance, and hence twice the number of units purchased than will actually be in operation. Minimum therefore is two.
- (2) The camera lens is protected by a lens cap which should always be replaced when not shooting.
- (3) A small (9") monitor should be taken in the field for immediate replay, even though viewing is possible in the view-finder.
- (4) In most conditions the built-in microphone is unsatisfactory. Different microphones can be used, including radio-mikes and rifle-mikes, useful when it is not easy to get a camera close to a subject.

(5) The single earplug supplied by manufacturers is not a satisfactory means of monitoring sound if shooting in noisy conditions. Extra headphones should be ordered.

(6) Besides those supplied with the equipment, it is important to have spares, and particularly useful is a camera extension lead.

APPENDIX 3INFORMATION SOURCES

Academy for Educational Development, 1414 22nd Street N.W., Washington D.C., 20008, U.S.A.

Alternate Media Center, New York University School of the Arts, 144 Bleecker St., New York, N.Y. 10012, U.S.A.

Asia Institute for Broadcasting Development, P.O. Box 1137, Pantai, Kuala Lumpur, Malaysia

Asian Mass Communication Institute, 39 Newton Road, Singapore 11

Canadian Communications Research Information Centre, 222 Queen Street, Ottawa, K1P 5V9, Canada

Canadian Radio-Television Commission, 100 Metcalfe Street, Ottawa, Canada

Centre for Development of Instructional Technology, 3 Birbal Marg, Jangpura Extension, New Delhi 110 014, India

Centro Internacional de Investigaciones para el Desarrollo, Apartado aereo 53026, Bogota DE, Colombia

Council of Europe (Committee for Cultural Development), 67006 Strasbourg, France

East-West Communications Institute, 1777 East-West Road, Honolulu, Hawaii 96822

Fantasy Factory, 42 Theobalds Road, London, WC1X 8NW, England

FAO, Via delle Terme di Caracalla, 00100 Rome, Italy

Information Center on Instructional Technology, 1414, 22nd Street, N.W. Washington D.C., 20036, U.S.A.

Institute of Cultural Action for Development, Les Marais, 89790 Guerchy, France

Institute of Development Studies, University of Sussex, Brighton, BN1 9RE, England

Institut für Kommunikationswissenschaft, Sackstr. 17, A-8010 Graz, Austria

Institut of Mass Communication, University of West Indies, Mona, Kingston 7, Jamaica

Institute for International Studies, College of Education, Michigan State University, East Lansing, Michigan, U.S.A.

Inter-American Development Institute, 11 Du Pont Circle, Suite 803, Washington D.C. 20036, U.S.A.

International Bureau of Education, Palais Wilson, 52 rue de Paquis, CH-1211 Geneva 14, Switzerland

International Council for Adult Education, Ontario Institute for Studies in Education, 252 Bloor Street West, Toronto, Canada, M5S 1V6

International Council for Educational Development, 680 5th Avenue, New York, N.Y. 10019, U.S.A.

International Institute of Communications, Tavistock House East, Tavistock Square, London W.C.1 X 9LG

International Planned Parenthood Federation, 18 - 20 Lower Regent Street, London SW1 Y 4PW

Medienladen, Rostocker Str. 25, 2000 Hamburg 1, West Germany

UNESCO, Place de Fontenoy, 75007 - Paris, France

Video Exchange Satellite, 261 Powell Street, Vancouver B.C. Canada V6A 1G3

The World Bank, 1818 H Street, N.W. Washington, D.C. 20433